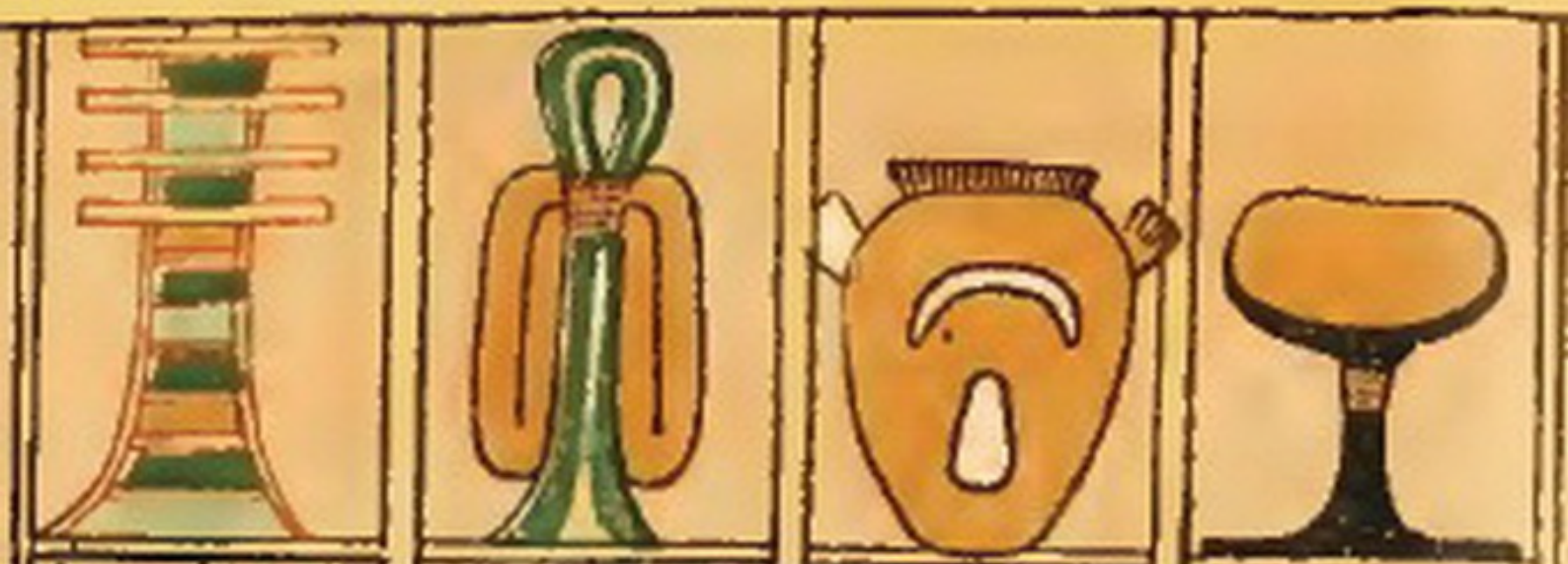


Ancient Egypt:
The Primal Age of Divine Revelation

Volume I: *Genesis*



Revised Edition

A Research by:

Mostafa Elshamy

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This volume, coinciding with momentous happenings in Egypt, is dedicated to:

Al-Sisi: Horus of Truth and Lord of the Two Lands

and

*The Egyptians who are writing an unprecedented chapter
in the modern history of humanity*

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Introduction

This volume is the first critical and prolific research in the ancient Egyptian religion. It is the outcome of a solitary and independent endeavor, self-supported for 14 years and continuing. The references that have been available for this research are well known for academia and are much less than what is accessible for professionals, yet they have been more than enough for the research.

The notion of "mysteries", which is synonymous with the ancient Egyptian religion, has generated a vast realm of immorality. From the publications of the majority of Egyptologists who addressed the Egyptian religion, I witnessed prejudice, partiality, egoism, superiority, ignorance, misrepresentation, and falseness succeeded by philosophization of falseness. This research validates the quote "*History is a set of lies agreed upon.*" of Napoleon Bonaparte.

Since deciphering the hieroglyphs by Champolion in 1822, the scholars of Egyptology, who addressed the religion of ancient Egypt, have taken us to a clandestine sphere that is displeasing and tramontane to our contemporary traditions. For the last two centuries, the ancient Egyptian religion has been presented to us, either brazened or curtailed, as a myth, superstition, and hallucinations of primitive people who entertained the deficiency of rationality. The study of the Egyptian religion has been dominated by a Western-centric view that influenced the establishment of what I term "Temple Egyptology". The discipline of the Egyptian religion has been established, by the monks of Temple Egyptology, as a recreational field. Whoever Egyptologist is welcome to address the topic conditioning his abiding by what is termed mainstream discipline. None of the Egyptologists has been against the discipline considering that all have been the students and graduates of the same school. The absurd and fallacious ideas concerning the faith of the ancient Egyptians are reflected in all disciplines of humanities.

In this research and for the first time in history, the chapters that have been decisively and violently torn out from the history of ancient Egypt by Christian Rome are revived. The fact that Egypt has been colonized by the Greeks and Romans for millennia should not escape our intellect. Kings and Emperors of the colonizing party have venerated the Egyptian religious traditions and have been initiated in its mysteries. The enumerated iconography on the walls of temples and on sarcophaguses, in addition to literature, is a vivid witness of the colonizers' laudable knowledge of the Egyptian traditions. Scenes of Greek and Roman Kings and Emperors posing for the "Smiting Motif" and for crowning by the White Crown and Red Crown or the combined one, and earning the title "Lord of Two Lands", authenticate the historical intimacy of the colonizers with the Egyptian traditions. By revealing the essence of the Egyptian mysteries, we will understand why the chapters in question should have been torn out in favor of the enforcement of the new religion of Rome. The existence of these chapters has never been psyched out by scholars or even dreamt of the plausibility of its subsistence. Unfortunately for Christian Rome, what they believed had been rooted up turned to be only the facsimiles. The originals have been there, subterranean hidden. Without getting into a protracted and grievous history, thousands of monuments and papyri have been

excavated and moved to museums worldwide, where they are treasured and preserved by utmost care. Among these monuments, there are many artefacts that are, unknowingly, considered master pieces of the Egyptian Faith. The physical property of the Egyptian collections certainly remains of the museums nevertheless; the intellectual property of the rediscovering and the reinterpretation shall remain Egyptian.

Counter to the mainstream methodology of Egyptology, this research has been set out from the very beginnings; the speechless Predynastic Egypt. Predynastic Egypt, the enlightenment of Dynastic Egypt, is a prodigious surprise for humanity. The slate palettes are books of revelation inscribed on stone. The generic context is the essence of the *Soul* and each palette represents a diacritical chapter. Dynastic writings are ineffectual in contemplating the context of the palettes and by contrast, it is in vain to truthfully interpret the dynastic writings secluded from the pictorial narrations of Predynastic artefacts. The genuine interpretation of the iconography and the intelligible reading of the Egyptian literature reveal the never known "*Egyptian Book of Genesis of Man*." Moreover, we will encounter the doctrine of the "*Tripartite nature of man; Body, Spirit, and Soul*"; the long problematic and much debated issue of all ages. This research evinces shocking truths that shall impose rediscovering and rewriting the historical traditions of the ancient Egyptians. Furthermore, it is the long waited debunking of the illusionary "The Bicameral Mind Theory" and "The hallucination culture of ancient Egypt." The supporters and sponsors of the theory had to look for the Bicameral Mind in a planet other than our Earth.

The general context of this research is the fundamentals of religion. In the course of the research, we will realize that the Egyptians have been the earliest in taking the initiative of and practicing the term "introspection". They comprehended who they are as humans and the "twin-forces soul" and her interaction within, and more crucial, the sacred relationship between man's soul and God. The conception of divinity is always present throughout the iconography and the texts nevertheless; I am not discussing god and gods or monotheism and polytheism for a simple reason: how can any scholar address this topic while being in gross ignorance of the Egyptian thoughts respecting the spiritual constituents of man. This volume represents the cardinal knowledge to depart from into the topic of god and gods in a next volume especially, and just now, the Egyptian religion stands solidified for comparative studies.

The chapters discussed here are exhaustively validated and evidentially supported in accord with the strict ethics of research. The volume is devoid of theories, hypotheses, and philosophization and is entirely irrefutable. The revival of these chapters is pivotal for sciences of anthropology, theology, religion, psychology, art history, philosophy and studies of ancient history.

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Chapter I

Our Knowledge of the Ancient Egyptian Thoughts of the Spiritual Constituents of Man

Paul Carus suggested that the Egyptian soul is conceived in a twofold way as the ka or double; the form of a man's personality (his Ebenbild), and as the ba or consciousness, the spirit that animate him. Each person had his individual ka, which was conceived as a kind of *astral* body and was thought to bestow "protection, intelligence, purity, health and joy" upon its bodily representative during its earthly pilgrimage.⁽¹⁾

Erman interpreted the ka as the active force, followed by a statement that remains valid since his first German edition in year 1905. The difference between the living and the non-living was from the earliest times regarded by the Egyptians to be this, that the former were imbued by a special active force, which they called the ka. Every mortal received this ka at birth, if Re commanded it, and as long as he possessed it, as long as he is lord of a ka, and goes with his ka, so long he is one of the living. The ka is seen by no one, but it was assumed that in appearance it was exactly the counterpart of the man. When the man died, his ka left him, but it was hoped that it would still concern itself with the body in which it had dwelt so long, and that at any rate it would occasionally re-animate it. *This ka has always remained a vague and undefined conception, notwithstanding the constant allusions to it.* The Egyptians dreamed also of a soul (Ba), which might be seen under various forms. At death it left the body and flew away.⁽²⁾

Breasted, from his studying of the Pyramid Texts believed that the nature of the ka has been fundamentally misunderstood. He suggested that the ka was a kind of superior genius intended to guide the fortunes of the individual in the hereafter, or it was in the world of the hereafter that ka chiefly if not exclusively had his abode. In the oldest inscriptions the death of man may be stated by saying that "he goes to his ka." Moreover, the ka was really separated from its protégé by more than the mere distance to the cemetery, for in one passage the deceased "goes to his ka, to the sky." Similarly the sojourn in the hereafter is described as an association with the ka. In the hereafter, at least, a person is under the dominion of his own ka. The ka assists the deceased by speaking to the great god on his behalf, and after this intercession, by introducing the dead man to the god (Re). The ka is ever the protecting genius.⁽³⁾ So strong was the ka, and so close was his union with his protégé, that to have control over a god or a man it was necessary to gain the power over his ka also, and complete justification of the deceased was only certain when his ka also was justified. Thus united, the deceased and his protecting genius lived a common life in the hereafter. While the relation of the ka to the dead is thus fairly clear, it is not so evident in the case of the living. His protecting power evidently had begun at the birth of the individual, though he was most useful to his protégé after earthly life was over. The ka was not element of the personality, and we are not called upon to explain him physically or psychologically as such. He is roughly parallel with the later notion of the guardian angel.⁽⁴⁾

The actual personality of the individual in life consisted, according to the Egyptian notion, in the visible body, and the invisible intelligence, the seat of the last being considered the "heart" or the "belly," which indeed furnished the chief designations for the intelligence. Then

1. The Monist Vol. X, Chicago, 1900, Paul Carus, p. 248

2. A Hand Book of Egyptian Religion, 1907, Adolf Erman, pp.86-87

3. Development of Religion and Thought in Ancient Egypt 1912, Breasted, pp. 52-53

4. Ibid. pp. 53-55

the vital principle which was identified with the breath which animated the body, was not clearly distinguished from the intelligence. The two together were pictured in one symbol, a human-headed bird with human arms, which we find in the tomb and coffin scenes depicted hovering over the mummy and extending to its nostrils in one hand the figure of a swelling sail, the hieroglyph for wind or breath, and in the other the so-called crux ansata or the symbol of life. This curious little bird-man was called by the Egyptians the “ba”. The fact has been strangely overlooked that originally the ba came into existence really for the first time at the death of the individual. All sorts of devices and ceremonies were restored to that the deceased might at death become a ba. Ba has commonly been translated as “soul,” and the translation does indeed roughly correspond to the Egyptian idea. It is necessary to remember, however, in dealing with such terms as these among so early a people, that they had no clearly defined notion of the exact nature of such an element of personality. It is evident that the Egyptian never wholly dissociated a person from the body as an instrument or vehicle of sensation, and they resorted to elaborate devices to restore to the body its various channels of sensibility, after the ba, which comprehended these very things, had detached itself from the body. ⁽⁵⁾

Peet, ungraciously, criticized what he believed the Egyptian’s lack of proper consciousness. Back in year 1928, he left us a lecture of his psychoanalysis of the Egyptian character. Peet’s lecture has been favorably present in the memory of scholars of ancient Egyptian religion. He wrote: In nothing does the unphilosophical temperament of the Egyptians betray itself more clearly than in their beliefs concerning the nature of human existence. A man’s being seems in early times to have been regarding as manifesting itself under various aspects, of which the most essential were the *ka*, the *ba* and the *ikh* (*akh*), which we may provisionally render by the words ‘character,’ ‘manifestation,’ and ‘glorified state’ respectively. Now it would be a mistake to characterize the *ka* and the *ba* and the *ikh* as ‘parts’ of the person, as is often done, or to believe that the Egyptian himself had perfectly sharp and distinct conceptions of each. The *ka*, was a phase of being which, in origin, may have been possessed only by gods and kings, by the latter possibly only in so far as they were regarded as deities, and extended to private persons only in later times when a similar extension took place in the whole of the royal funerary cult. All we know is that every god, king, and a man receives at his birth a *ka* who coexists with him during his life, and from whom it is essential that he should not be separated during death. The precise relation between the two is difficult to grasp. The usual modern conceptions of the *ka* as a ‘double’ or a ‘protecting genius’ seem too narrow, even though in special cases these may be adequate translations of the word; and the latest tendency is to go back to the older view of the *ka* as the ‘character’ or ‘individuality’. The *ka* assumed a gradually increasing importance from the funerary point of view, perhaps because it was the least changeable and most stable of various aspects. ⁽⁶⁾

As the *ka* stands for the fixed individuality, so the *ba* represents the changeable ‘incarnation’ or ‘external manifestation.’ It can assume many shapes, the most common of which is that of a human-headed bird. In funerary scenes it hovers over the dead and holds to his nostrils the vivifying signs which it carries, whence it has often been regarded as the ‘soul.’ In the Pyramid Texts it seems to be the great aim of the king to become a *ba* after his death, though the belief that the *ba* came into existence only at this moment is strongly contradicted by the story of the Misanthrope, who, while still alive, carries on a conversation with his *ba*.

5. Development of Religion and Thought in Ancient Egypt 1912, Breasted, pp. 55-56

6. The Cambridge Ancient History Volume 1, Second Edition, 1928 Chapter VI, By T. Eric Peet, pp. 333-335

The origin of the *ba* probably lies in the totemic nature of so much of Egyptian belief, which demanded that after death a man should go to his totem. To the same origin are to be traced the ideas prevalent in the Book of the Dead as to the dead man making his transformations into a swallow, a crocodile, a phoenix, a lotus, etc. As for the *ikh*, usually rendered 'glorious one' or 'illuminated one,' it is clearly a mode of existence after death, and the dead are often as a whole referred to as the 'glorious ones.'⁽⁷⁾ Peet continues deriding the Egyptian thoughts by saying: If we ask in what way these beliefs concerning the nature of existence were applied to the problem of death, there awaits us only one more illustration of the fact that the attitude of the Egyptian towards the phenomena of reality frequently shows a remarkable lack of attention and reflective thought. On this point he held the most inconsistent views, without apparently being in the least troubled by their incompatibility. Yet there is a patent in them all, a horror of physical death, a refusal to accept it as a possibility, and a determination to stave it off by every possible means. One of the commonest forms of address on grave stele begins 'O ye who love life and hate death,' and the constant refrain of the Pyramid Texts is 'King X is not dead, he is alive.' Now it must be clearly understood that the death referred to here is a physical death. For the Egyptians all existence, whether of gods or of dead or living men, presupposed physical wants. For the god in his shrine and for the dead man in his tomb the same ceremonies are performed, and the same offerings of food and drink are made in the one case as in the other. Both gods and dead must be fed in the same way as living men; and one of the chief anxieties expressed by the dead in the funerary texts is lest, for want of food offered at the tomb, they should be compelled to consume their own excrement. This physical analogy between the dead and the living may be said to reach its climax of absurdity in certain tomb chapels of the Second dynasty at Sakkarah, where lavatories are provided for the use of the dead occupant. This is not speculation as to the nature of death, but mere inability to conceive of any form of existence other than that of physical life.⁽⁸⁾

Frankfort in his thorough discussion of the subject forewarned scholars of Egyptology of the attempts that have been made to harmonize the various notions referring to man into a single picture supposed to represent man as conceived by the ancient Egyptians. Such attempts are doomed to failure because they disregarded the peculiar quality of Egyptian thought which allows an object to be understood, not by a single and consistent definition, but by various and unrelated approaches. It is, however, just as fatal to our understanding to fall into the opposite error and to condemn as merely confused and superficial whatever must appear to us as inconsistent.⁽⁹⁾

The closest approximation to the Egyptian notion of Ka is "vital force." The qualification "vital" frees it from the precision of the natural sciences, which would, of course, be an anachronism; and the combination "vital force" may stand for a somewhat vague popular notion, without mechanistic implications. The Ka, according to this view, should be impersonal and should be present in varying strength in different persons or in the same person at different times. And we find, indeed, that the Egyptian speaks about his Ka very much as we do about "my vitality," "his will-power." The Ka of the commoner is never pictured; that is an outstanding difference between it and the Ka of the king. The Ka is written with a symbol of two arms uplifted with flat outspread hands, the whole placed upon a standard which supports symbols of divinities. The Ka has never been the object of concrete

7. The Cambridge Ancient History Volume 1, Second Edition 1928, Chapter VI, By T. Eric Peet, p.335

8. Ibid. pp. 335-336

imaginings as far as the ordinary man is concerned. This proves how inappropriate the usual translations, such as "spirit," "ghost," or "double," really are. It is true that "to die" is described as to go to one's Ka." But the Ka is never shown receiving the dead in the hereafter; the expression, in fact, merely describes the event of death and that in a perfectly simple and coherent manner. Survival after death was taken for granted by the Egyptians. Death is a crisis during which the vital force, the Ka, leaves the body. However, since the Ka is the force of life, and since man survives death, he is bound to have rejoined his Ka in the Beyond, even though it has left his body. It is a cogent conception. In the pyramid texts the dead are called "masters of their Ka's," or even, paradoxically, "the Living," since they have passed through death and reached eternal life. They may also be called "the Ka's that are in heaven," since to live, whether on earth or in heaven, presupposes the Ka, the vital force. ⁽¹⁰⁾

It is possible to identify the Ka with the life-spirit (which the Old Testament calls *ruah* or *nephesh*) which returns to god after death. The Semites accept as normal an extinction of the individuality in death, while the Egyptians maintain that individual survival exists as Ba or Akh, but the Ka, as vital force, supports man upon earth as well as in beyond. The best equivalent for the Ka is the *genius* of the Romans, though the Ka is much more impersonal. But in the case of the *genius*, as well as in that of the Ka, there is the recognition of a power which transcends the human person even though it works within him. And if a man believes that he will survive death, this "is not a matter of a belief in immortality but of the experience of power in its direct relation to man; and security, even in death, is only a conclusion drawn from this." ⁽¹¹⁾ In Judaic traditions, each of *ruah* and *nephesh* has its distinctive divine conception and are translated Spirit and Soul, respectively. Frankfort, by referring to 'ruah or nephesh' demonstrated the confusion of the two terms that we constantly encounter in the Christian writings.

The Ka of the king is the only Ka ever shown on the monuments. It is born with the king as his twin; it accompanies him through life as a protective genius; it acts as his twin and as his protector in death. It retain the character of vital force, but it is personified in a manner never observed with common people, a contrast the more striking, since so many funerary usages and beliefs, originally pertaining to the king alone, were later applied to all men. The Ka is itself a god, like the Roman genius; we should expect that, since it is a personification of power and also since it is a twin of pharaoh. The notion "twin" prevails only in the rendering of the birth scenes of Hatshepsut and Amenhotep III. The god Khnum is shown making two identical homunculi on his potter's wheel, while the goddess Hathor appropriately gives them "life." One is the future king, the other his Ka. The normal conception of the Ka represented in the reliefs show how the newborn infant was endowed with this remarkable force of which it was to dispose throughout its lifetime as a king. ⁽¹²⁾

James wrote: From very early times each individual was believed to have an invisible immortal "soul" or ghost which often assumed the form of a bird with a human head that either survived death or came into existence at the time of the dissolution. To this conception of the *ba* that of the *ka* eventually was added. Originally it was exclusively a royal attribute of divine creative power conceived as a beneficent and protective genius, or spiritual double, who guided the fortunes of the pharaoh primarily in the after-life when he went to his *ka* at death. Since, however, the king was a god, he held communion with his *ka* to some extent

10. Kingship and the Gods, 1948, By Henri Frankfort, pp. 62-63

11. Ibid, p. 65

12. Ibid. p. 69, 73

during his lifetime. In the Middle and New Kingdoms, when the *ka* became the possessions of commoners as well as of the pharaohs, it acquired a more impersonal character as the vital principle in this life, born with the individual, sustained through his life, and preceding him to the next world. It was symbolized by two raised arms with outspread hands, distinct from the bird-shaped *ba* with its ghostly attributes and functions in the grave and in relation to the mummy or portrait statue.⁽¹³⁾

To what extent these highly complex interpretations of the constitution and survival of human personality can be regarded as of prehistoric origin and significance is difficult to say. The conception of the *ka* as a vital essence, a guardian spirit and an alter ego would seem to represent very ancient and primitive connotations, as does that of the ghostly *ba* of the dead man. The primitive mind has always conceived of human survival in terms of some kind of concrete entity, and in Egypt attention was concentrated on the preservation and reanimation of the body and its burial in an "everlasting tomb", together with the portrait statue as its surrogate, after "life" had been imparted to them by the "Opening of the Mouth" ceremony — an extension of the Palaeolithic practice of revivification. While mummification became an elaborate re-enactment of the treatment of the body of Osiris, behind this myth and ritual lay a very long history of the preservation and restoration to life of the dead by magical and mechanical methods.⁽¹⁴⁾

James in other publication said: The complications and contradictions in the Egyptian conception of the psycho-physical constitution of the human organism and the destiny of man in the afterlife were due partly to a general confusion of thought and speculation about the nature and attributes of the Pharaohs as divine beings and their application to mankind as a whole, and partly to the Osirianization of the solar theories.⁽¹⁵⁾

Jaynes surprised psychologists by inordinate origination termed "The Bicameral Mind". He brought up what he designated the "Bicameral culture of Egypt" or the "hallucination culture of Egypt." Jaynes in an article said: a group of psychologists is concluding that people in antiquity did not think introspectively or logically as we do, that instead they heard auditory hallucinations even as modern schizophrenics do (schizophrenia is a partial relapse to this earlier mentality). These hallucinations, particularly as they seemed to emanate from idols or statues, were the nature of gods, and these hallucinated gods were probably organized in the now silent speech centers of the brain's right hemisphere – the hemisphere associated with art and creativity. These civilizations had their pantheons of public gods, but each person also had his private personal god which told him what to do from his right hemisphere. In Mesopotamia the personal god was the *ili*, while in Egypt it was called a person's *ka*. This different mentality, called the bicameral mind (since there is a god side and a man side), is thought to have organized all of the early civilizations from about 9000 B.C. up to shortly after the time of Tutankhamun. It is the secret explanation of Egyptian history. The dead king is absorbing his *ka* and himself lovingly into the gently resisting figure of Osiris. This is what tradition with its absolute expectancies had decreed. And when it is said that each divine king in death becomes Osiris, this means according to the bicameral theory a merging of hallucinated voices into the bicameral mind of his successor.⁽¹⁶⁾

13. Prehistoric Religion: A Study in Prehistoric Archaeology. 1957, by E. O. James, pp. 244-245

14. Ibid, p. 245

15. The Ancient Gods: The History and Diffusion of Religion in the Ancient Near East and the Eastern Mediterranean. 1960, by E. O. James, p. 173

16. Reflections on the Dawn of Consciousness: Julian Jaynes's Bicameral Mind Theory Revisited, 2006, Julian Jaynes, p. 299-300

Jaynes, in his book, wrote: the Egyptian's attitude towards the ka is entirely passive. Just as in the case of the Greek gods, hearing it is tantamount to obeying it. It empowers what it commands. Courtiers in some of their inscriptions referring to the king say, "I did what his ka loved" or "I did that which his ka approved," which may be interpreted as the courtier hearing the hallucinated voice of his king approving his work. In some texts it is said that the king makes a man's ka, and some scholars translate ka in this sense as fortune. Again, this is a modern imposition. A concept such as fortune or success is impossible in the bicameral culture of Egypt. What is meant here according to my reading is that the man acquires an admonitory hallucinated voice which then can direct him in his work. The ka of the god-king is of particular interest. It was heard, I suggest, by the king in the accents of his own father. But it was heard in the hallucinations of his courtiers as the king's own voice, which is the really important thing.⁽¹⁷⁾ Each king then is Horus, his father dead becoming Osiris, and has his ka, or in later ages, his several ka's, which could best be translated now as voice-persona. An understanding of this is essential for the understanding of the entire Egyptian culture since the relation of king, god, and people is defined by means of the ka. The king's ka is, of course, the ka of a god, operates as his messenger, to himself is the voice of his ancestors, and to his underlings is the voice they hear telling them what to do.⁽¹⁸⁾

For the reader to get awareness of Jaynes' theory, Susan G. Josephson summarizes Jaynes' speculation. The psychologist Julian Jaynes (1976) speculates that in the preclassical ancient people, the two halves of their brains did not function together in a unified manner as ours do today. In the ancient people the linear, analytical, rational "language" hemisphere, and the intuitive, synthetic, gestalting, patterning, visual hemisphere of the brain acted independently. He calls this ancient mentality the *bicameral mind*. As a result of their bicameral minds, he thinks the ancient peoples could not introspect as we do today, and experienced auditory hallucinations of god voices which told them what to do. The voices of deities that they heard were really voices that they heard from their own other hemisphere. Bicameral humans needed to project the thoughts from the right hemisphere outside themselves, as the voice of an outer authority, in order to grasp them with their left hemisphere. As a result of this bicameralism, they were not conscious as we are today, and had no unified sense of self. Consciousness, he maintains, is very new, arising only in the last 3,000 years. Consciousness he sees as a different architectural organization for the right and left hemisphere of the brain. The characteristics of consciousness, he thinks, are self-reference, mind-space, and narration. Consciousness, from this perspective is the mind-space created from the overlapping and integrating of the understandings from the two hemispheres of the brain.⁽¹⁹⁾

Thomas Szasz, combatively, criticized the man and debated his theory writing: Jaynes' speculations about the Greeks' auditory hallucinations, unsupported and insupportable by evidence, express his own psychopolitical agenda and rest on his ignorance of the psychology and neurophysiology of "hearing voices." Why, then, are these neurophilosophical speculations—that rest either on unproven fantasies or proven falsehood—important? One of the reasons they are is that the specialists who advance them, as well as the science writers who report them to the public, extol these ideas as good for us.⁽²⁰⁾

17. The Origin of Consciousness in the Breakdown of the Bicameral Mind, , 1976, by Julian Jaynes, , P.191-192

18. Ibid. p. 193

19. From Idolatry to Advertising: Visual Art and Contemporary Culture. 1996, Susan G. Josephson, pp. 222-223

20. The Meaning of Mind: Language, Morality, and Neuroscience, 1996, Thomas Szasz, p.85

It is conspicuous that the “hallucination culture of ancient Egypt” represents no concern for the immense constellation of Egyptology. There is almost no paper or discussion of the topic except the statement of Bolshakov that reads: Jaynes’ theory is based foremost on oversimplified interpretation of literary texts. The present writer has no doubt that the man of the epoch under study did not qualitatively differ from the modern one either anatomically or physiologically; therefore extremist theories of «unidentity» appear misleading and dangerous. ⁽²¹⁾

Luckert writes out of spiritual connotations. The Egyptians called the invisible life force, that spark of life which energetically manifests itself from within, the *ka*. They named outward manifestations, which in human awareness and epistemology register as phenomena or as phenotypal mutations of that life force, the *ba*. Both *ka* and *ba* are what we might call soul. A *Ba*, appearing along the outer reaches of divine *Ka* emanation, is a visible, shadow-tainted, and estranged unit of *Ka*, whereas a *ka* unit by itself may be characterized as a relatively pure participant within the original plethora of divine essence. The *Ka* represents divine essence, and as such it exists in and emanates from the divine source of all being. ⁽²²⁾

Murnane writes: Ultimately, the Egyptians' emphasis on the next life in the tomb is paradoxical, since no one expected the deceased to make his exclusive home in it. To be sure, some elements in the Egyptian concept of the personality (which, as a composite, fulfilled the functions of the "soul") were intimately bound to this world. The "shadow," portrayed as a dark, skeletal figure, naturally stayed close to the body. The *Ka* is another element that seems to be at home in the orbit of the tomb. Coming into being with each person at birth, it was a spiritual "double" whom the person joined at death. It was the *Ka* who dwelt in the tomb owner's statue, it was to the *Ka* rather to any other aspect of the personality, that mortuary offerings were made. Still another aspect, the *Ba*, represented the dynamic forces, both physical and psychic, of the personality. The *Ba* symbolized the deceased's capacity to move about in the world beyond the tomb. What is most interesting about the *Ba* is that although it was equipped to perform all the corporeal functions of a living being, it also possessed the power to join the sun in the heavens. ⁽²³⁾

This double capacity to act in the realm of men and of the gods is shared by one other element of the personality, the *Akh*; an importunate ghost, and "letters to the dead" were addressed to the *Akh*; its more customary environment, however, was the next world, where it can be defined loosely as an "(illuminated) spirit." The realm of the dead, then, oscillated between the tomb and other places that were not of this earth. In a tomb of the late Old Kingdom an official boastfully states, "I am an effective spirit who knows his magic spells; and I know the spell of ascending to the Great God, the lord of heaven", meaning that he had the power to join the sun-god Re in the sky, as does the king in the Pyramid Texts. Joining the circuit of nature, whether by traveling with the solar bark across heaven and through the caverns of night, or by resting among the stars, conferred personal immortality by association with the most conspicuously "eternal" phenomena in the cosmos. One's ability to do this depended on magic—on the spells or, in the king's case, on one's own divine power. ⁽²⁴⁾

21. Man and his double in Egyptian ideology of the Old Kingdom, 1997, by Andrey O. Bolshakov, p. 16

22. Egyptian Light and Hebrew Fire: Theological and Philosophical roots of Christendom in evolutionary perspective, 1991, Karl W. Luckert, p.44

23. Death and Afterlife: Perspectives of World Religions. 1992, chapter 3: Taking It With You: The Problem of Death and Afterlife in Ancient Egypt, By William J. Murnane, pp. 40-41

24. Ibid. p. 41

Rosemary Clark brings forward an esoteric perspective. Certain of the "spiritual bodies" in the sacred anatomy are found to dominate the sacred literature in some chronological periods more than others. For instance, the Akh ("spirit") was the vehicle of spiritual ascension in the Old Kingdom Pyramid Texts, while the Ka ("double") assumed prominence in Middle Kingdom funerary literature. This does not discount any one concept in favor of another where the overall system is concerned. Rather, it may intimate that certain special ideas attained preeminence at certain times because of cosmic climate promoted their disclosure to the masses, rather than limiting their access to members of the Royal House or the accomplished of the temple. ⁽²⁵⁾ The Akh is, according to the Pyramid Texts, the elevated essence and "high intelligence" of the individual. It is an imperishable form of light, possessing the ability to transcend time and space, with the knowledge of all things earthly in the past, present, and future. The Akh is capable of spanning all material dimensions and resides on the super-conscious plane, an idea expressed metaphysically as the Mental Body. ⁽²⁶⁾

The Akh appears in the earliest time (Dynasties 3-6), but by the middle kingdom its significance is superseded by the Ka. The diminishing importance of Egypt's ancestral tradition provides an occult explanation for this. The earliest monarchs—viewed as demigods by later people—were seen as direct descendants of the Neteru and were believed to possess divine memory—knowledge of the names and powers of all sacred beings. Arousing and maintaining this memory was critical in sustaining the connection between the Royal House and its predecessors, a process incorporated into pharaonic initiation. A ritual transferring the soul into the Akh or divine being is referred to in Old Kingdom Texts, where the initiated person declares, "I am now excellently equipped as Akh." In the Liturgy of Funerary Offerings (spells 28 through 34, a section concerning the purification of the body), a number of ceremonies empower one to "become an Akh and to arouse the Sekhem." This was achieved through the mystic reunification of the Ba (astral body) and the Ka (etheric body) in a series of magical anointing that "allows one to have openings before one's eyes," i.e., to awaken clairvoyant perception. The Akh is represented as the crested ibis or phoenix in hieroglyphic notation. This Arabian bird possesses a shining plumage which is described in the translation of the name, "resplendent light." Other meanings include "exaltation" and "transfiguration," denoting the process by which this vehicle is created. There is no doubt that a superconscious, transcendent state is attained when the soul enters this phase of experience. Akh is associated with Sopdet, an immanent figure of Auset who manifests through the light of the star Sirius. She is the Neter concerned with cosmic cycles and commencement of the sacred year. ⁽²⁷⁾

Assmann, the acclaimed scholar of ancient Egyptian religion, expounds his view of the subject. The Ka is a sort of spirit, genius, or vital energy, a legitimizing, dynastic principle that is passed along from father to son; for it, the son is dependent on the father. The hieroglyph for the ka depicts a pair of arms stretched upward, probably indicating a gesture in which the arms are extended outward to embrace another person. With this gesture, ka is transferred from the father to the son. ⁽²⁸⁾ In death, it seems, the person of the deceased emerged in its various aspects or constituent elements, which now took on a life of their own.

25. *The Sacred Tradition in Ancient Egypt: the esoteric wisdom revealed*, 2000, by Rosemary Clark p. 291

26. *Ibid.* pp. 300-301

27. *Ibid.* p. 301

28. *Death and Salvation in Ancient Egypt*, 2005 By Jan Assmann, translated by David Lorton, p.44

I call this process of emergence *dissociation*. Unlike the images of death as dismemberment and isolation, the process of dissociation was not catastrophic and destructive but rather, in a certain sense, desired and necessary. What was crucial was that when they emerged and went off in different directions, these aspects of the person entered into a new relationship with, and remained connected to, one another. These elements of the person, which are ubiquitous in the mortuary texts, include especially the concepts of *ba* and the *ka*, which have to do with what is covered by our own concept of "soul." They also include the concept *akh*, which I here render "transfigured ancestral spirit."⁽²⁹⁾ In the form of a *ba*, the deceased passed through the realm of dead, and from there, into the hall of the Judgment of the Dead, into the house of Osiris, into the field of Reeds and the Field of Offerings, and into the sun barque. As a *ba*, he also enjoyed the ability to assume various forms (including that of a "living *ba*") in which he could return to the world of the living. From an ethnological perspective, the *ba* belongs to the category of a "free soul" that could separate itself from the body. It was the *ba* that could move freely between this realm and the next and, thanks to its knowledge, led the deceased out of the realm of death to Osiris and Elysium. The *ka*, however, was the vehicle of the vindication that restored the individual's status as a social person, which had been destroyed by death. In other words, the *ba* belonged to the physical sphere of the deceased, restoring his movement and his ability to take on form, while the *ka* belonged to his social sphere and restored his status, honor, and dignity. From the point of comparative religion, the *ba* obviously fell into the category of a "free soul," for freedom of movement was its prime characteristic. Nevertheless, it was closer to the body than was the *ka*.⁽³⁰⁾ The *Ka* did not form a pair with the body but with the "self" of a person. It was soul, protective spirit and *doppelgänger*, all rolled into one. It was said that the deceased "went to his *ka*." This was also a matter of uniting, just as when the *ba* alighted on the corpse. But when the deceased united with his *ba*, it was not body and soul that were united, it was the deceased himself and his alter ego.⁽³¹⁾

Assmann, in a different book, introduced his cosmologic philosophy of the subject. The Egyptians imagined the constellation in which Re and Osiris work together as embodiments of the two antinomic or complementary aspects of time, as a *ba* and a corpse, by analogy with the two aspects of the person in which the deceased led an eternal life, "going in" and "going out" as a *ba* in the *neheh*-time of the sun and "enduring" as a corpse in the *djet*-time of Osiris. *Ba* and corpse would unite at night, the *ba* alighting on the mummy in bird form, thus ensuring the continuity of the person. In the constellation of Re and Osiris, this model was applied to cosmic totality as a sort of formula. Night after night, as a *ba*, Re would "go in" and "go out," that is, descend into and emerge from the netherworld; and around midnight, he would unite with Osiris, the corpse that lay continuously in the deepest depths of the netherworld, thus ensuring the continuity of the cosmos.⁽³²⁾

A fairly recent study of the problematic subject of the *ka* and the *Ba* came from Andrzej Niwiński in his paper presented in the Fifth Central European Conference of Egyptologists, Egypt 2009, titled "The Double Structure of the Entity: The Ancient Egyptian Conception of Human Being Reconsidered". Niwiński addresses the cosmological concepts in ancient Egypt and takes a leap apart from whatever conjecture we came across and introduces us to a solitary view of the *Ba* and *Ka*. We read in his paper: Ancient Egyptian ideas of religious

29. Death and Salvation in Ancient Egypt, 2005 By Jan Assmann, translated by David Lorton pp. 87-88

30. Ibid pp. 90, 97

31. Ibid. p. 97

32. The Search for God in Ancient Egypt, Jan Assmann, 2001, p. 79

anthropology have often been the subject of study. Some outstanding scholars have devoted remarkable publications to various terms concerning the components of the individual, as Ba, Ka, Shadow, Heart, etc. Research efforts have, however, usually been concentrated on an interpretation of the meaning of separate ideas. On the contrary, the complex image of the human being has very seldom been approached, and the clear impact of European, especially Christian, ideas (with notions of the body and the soul juxtaposed) is often well discernible. The ancient Egyptian understanding of the world and of all its phenomena was reflected in the creation of pairs of notions, apparently opposed to one another, although harmoniously unified. Any aspect of reality had a double structure, and only our recognition of the mutual interrelations of these seemingly contradictory aspects can bring us nearer the ancient Egyptian way of thinking. For instance, the notion of eternity appears to us singular, however in the Egyptian texts its structure is double (*djed*, and *nehen*). For European the Universe as a whole is a single entity, whereas the Egyptian cosmology offers the idea of two hemispheres: the visible upper one filled with solar rays belongs to *Re*, and the invisible dark and lower one under the earth is symbolized by *Osiris*.⁽³³⁾

Niwiński continues: This double structure of macrocosm was reflected in the religious thoughts concerning the human being as a microcosm, which automatically makes us aware of the double structure of this entity, the human being, in the eyes of ancient Egyptian theologians. This double structure is well reflected both in texts and iconography, because the components of the human being are usually presented in pairs rather than individually, and each one of all these components could be designated by two various words. As a microcosmic replica of the double structure of the divine Universe, a human possessed two divine spiritual elements, and each of these could eventually be named soul: the solar soul *Ba* and the Osirian soul *Ka*. These two souls being divine in nature were however not directly participating in the human life on earth: they are rather a kind of guaranteed share in the eternal divine life after death, of course under the condition that the human gets a positive sentence during the last judgment. The impact of both parts of the Universe on a human being during the earthly life was held through the agency of other components, again conceived in pairs. The lower (Osirian) hemisphere was responsible for a set of individual features the human received from his own parents, and also for furnishing him the food necessary for a vital energy of the body; both these ideas could be named *Ka*. Thus we get the first pair of elements valuable during the earthly life: the body and the vital energy *ka*. From the upper hemisphere, too, thanks to air, light and warmth the human was deriving another part of his vital energy. This energy transmitted to him by the agency of the shadow, was given the *ba*. The two energies: *ka* and *ba* may, however, be used for good or bad purposes.⁽³⁴⁾ The idea of the *Ka* is regarded as the most complicated one, especially because it belongs to the both physical and spiritual elements of the human being. With the application of the double structure pattern, the Egyptians must have differentiated the notion of the *Ka* during the earthly life and the life in the hereafter. While the divine *Ka*-soul was protecting the human only from a distance, the physical features designated with the analogous term *ka*, transmitted to him or her through the parents and sustained thanks to food, constituted an element inseparable from the body, and therefore the punished bodies may be shaped as human figures: they are bearers of the *ka*-energy, wrongly used in the lifetime. Only after these

33. *Acta Archaeologica Pultuskiensia* Vol. II, Institute of Anthropology and Archaeology, Pultusk 2009, By Andrzej Niwiński, Warsaw, p.153

34. *Ibid.* pp. 153-154

justified human beings finally reach the paradise, the unification with ka souls takes place, and therefore the human figures of the deceased represented in the paradisiac scenes can be regarded as not only corpses, but as the living ka-souls. The double structure of the Ba is much easier to be recognized, as the Ba-souls and the ba-energies were differently conceived in iconography: only the ba-energies written with the use of the jabiru-birds can be punished, while the Ba-souls are represented in the direct vicinity of the god. The Ba-soul is often represented together with its counterpart, the Ka-soul. ⁽³⁵⁾

Žabkar in his ample study of the Ba Concept that is described by Assmann as the “much quoted standard work on the Ba”, announce: The study of the Ba concept as it is reflected in the main categories of Egyptian Texts is of considerable relevance to the understanding of ancient Egyptian religion and to an appreciation of the concept of man held by the ancient Egyptians. There has been no detailed study of the Ba, though references and brief discussions of it have appeared. ⁽³⁶⁾ The Ba concept which at first might seem highly ambiguous and inconsistent, is found on further study to reveal a remarkable consistency of meaning in the long history of its development. ⁽³⁷⁾ On the basis of our study of the major categories of Egyptian texts, we have concluded that the Ba was never considered to be one of the constituent parts of a human composite, the “spiritual” element in man or the “soul” of man, but was considered to represent the man himself, the totality of his physical and psychic capacities. In the Pyramid Texts, the Ba of the deceased king denotes the manifestation of his power. This meaning was retained throughout Egyptian history but in the later texts is found primarily in connection with the gods and the living king. In the Coffin Texts, the Ba of the deceased has been personified and is his alter ego, an agent that performs physical functions for him and is thus one of the modes through which and as which he continues to live. ⁽³⁸⁾

The fact that in each of these forms (body or corpse, Ba, Ka, Akh, Shadow) the deceased acts and lives as a full individual points to a *monistic* concept of man as opposed to the idea, traditionally attributed to the Egyptians, of a man as a composite of a material and a spiritual element. Even though the Ka and some of these other entities coexisted with the individual during his lifetime, they were, each one of them, considered to be full physical entities and not “spiritual” components of a human composite. The Ka representations are a well-known statue and relief figures whose heads are surmounted by two raised arms, the symbol of the Ka. Reading that “this god goes up to heaven His Ba (or Bas) upon him.” The logical conclusion to be derived from such representation would be that the Ba was a visible and an actual manifestation of power or distinction, as concrete and tangible as a decoration or an ornament, expressed by the Ba-bird above the figure of the king. ⁽³⁹⁾

Unas certainly died, but to the Egyptian mythopoeic mind his death was but a transition to a new life. With this idea of bodily resurrection we reach perhaps the most ancient stratum of the Egyptian conception of the afterlife, that is, a continuation of life as a physical corporeality, a conception common to other religions at the earliest stage of their belief in survival. One thus becomes aware of the intricacy of the Egyptian conception of the hereafter and of the difficulty of presenting a coherent picture of the complex world in which their dead lived. The text about Arsinoë continues by saying that after the ceremony of the “opening

35. Acta Archaeologica Pultuskiensia Vol. II, Institute of Anthropology and Archaeology, Pultusk 2009, By Andrzej Niwiński, Warsaw, pp. 158-159

36. A Study of the Ba concept in Ancient Egyptian Texts, 1968, by Louis V. Žabkar, p. 1

37. Ibid. p. 160

38. Ibid. p. 3

39. Ibid. pp. 67-68

the mouth” was performed “she came forth as a living Ba,” clearly indicating that the Egyptian conceived of the Ba not as a “soul” which at death left the body but as a form of existence in which the deceased fully lived. Truly, then, the Egyptian concept of man in his afterlife knew nothing of his “spiritual” constituents as opposed to his physical ones. ⁽⁴⁰⁾

The Ba is not part of the deceased but is in effect the deceased himself in the fullness of his being, physical and psychic. All these characteristics make it obvious that the Ba was not a “soul” in any of the connotations associated with this word in Greek, late Judaic, or Christian philosophical and religious traditions. The Egyptian of Ptolemaic and Roman times said of the dead: “May his Ba live before Osiris.” And the early Christians recorded in their epitaphs: “Sweet soul, may you live in God.” Comparing these two bodies of funerary inscriptions, one might be led to conclude that at least in the latest period of Egyptian history –the period which saw the emergence of Christianity- the concept of the Ba and the concept of the soul were identical. And yet, even at this late stage, there never was such an identification. So foreign was the idea of immateriality or spirituality to the concept of the Ba that the Christianized Egyptians found the word Ba inadequate to express the Christian idea of soul and borrowed the Greek word “psyche,” which had acquired a meaning different from that of Ba. Thus we find that the Ba of the later mortuary texts also is a concept peculiar to the Egyptian mentality, and again we suggest that the word not be translated directly but that its meaning as one of the modes of being in which and as which the Egyptian continued to live after death be explained parenthetically or in a footnote. ⁽⁴¹⁾ To say that the word to which we have devoted this entire book is untranslatable seems to terminate our enquiry on a disappointing note, but we would rather share this disappointment with the reader than lay ourselves open to the charge of having falsified the Egyptian way of thinking. No translation is better than a misleading one. In spite of this disappointing note we would hope that our study has cast some light on the vexing problem of Egyptian religious thought and on the Egyptian concept of man himself. ⁽⁴²⁾

By the notion of “the understanding of ancient Egyptian religion,” one would expect Žabkar is undertaking his study by the virtue of unbiased framework. His phrase “The name of the royal servant translated ‘god who is in the Bas’ or ‘god in whom the Bas are,’ probably refers to the Bas of *a certain unnamed god*,” ⁽⁴³⁾ demonstrates a predisposition to the orthodoxy view of God and Gods and their nature in Ancient Egypt. Out of prejudice, Žabkar enforces his very own interpretation of the ancient Egyptian thoughts of the spiritual constituents of human in comparative to the Christian philosophical and religious traditions, ignoring or rather ignorant of the problematic issue of the “Soul” in Christianity since St. Augustine.

Reading in a footnote; “But our main objection to Sethe’s translation is that it views the Ba as a part of a human composite, a view which is not acceptable,” ⁽⁴⁴⁾ Žabkar, possessing the “absolute truth,” set himself apart of his colleagues in Egyptology whom, in his judgment, have falsified the Egyptian way of thinking. It is discernible that the statement of Peet, 1928: “Now it would be a mistake to characterize the *ka* and the *ba* and the *ikh* as ‘parts’ of the person, as is often done, or to believe that the Egyptian himself had perfectly sharp and distinct conceptions of each,” has been an inspiration for Žabkar. He grasped the idea and followed whatever methodology to convince the intellectuals of his conclusion.

40. A Study of the Ba concept in Ancient Egyptian
Texts, 1968, by Louis V. Žabkar, p. 74, pp. 80-83
41. Ibid. p. 162-163

42. Ibid. p. 163
43. Ibid. p. 60
44. Ibid. p. 52

Bolshakov expected that his imaginative discovery of the Egyptian ka will take Egyptology by a storm. The primary theories did deal with the most significant aspects of the problems concerning the Ka, and they still continue to evoke interest and serve as starting-points for current studies. At the same time, insufficiency of the source base lead to an illusion of simplicity in the problem and excited unjustified optimism. With this, it seemed that the Ka could be easily interpreted proceeding from one single and rather particular theory, its many-sided nature being ignored and remaining unrevealed. Finally, all the primary theories suffered from disregarding the specificity of Egyptian categories.⁽⁴⁵⁾ Can the long-lasting calm be a lull before *the storm* of new discussions in which we may hope to reveal the meaning of one of the most important ideological notions of the Egyptians?⁽⁴⁶⁾

An ancient man being unaware of the processes in his brain, could not take them into consideration and was inclined to regard the reminiscence of anything as its direct vision. If we are ignorant of the nature of our memory as the Egyptians were, we can suppose this a copy of the deceased, his double similar to the "original, but immortal. In all probability, just this copy was called Ka by the Egyptians. The property of representations to activate memory was regarded as the "going forth" of the Ka from the picture of the "original" which served it as a door – this is the meaning of the "reviving" of representations. However, it is still but a hypothesis to be confirmed. A confirmation should be searched for in Egyptian terminology which could not help reflecting both the fact of the relation of the Ka to representations and the nature of that relation. Indeed. The Ka is sometimes mentioned in connection with representations. All these records are indirect, for the Egyptians themselves were not in need of explaining the correlation between the Ka and representations – the nature of the Ka was quite obvious for them. In any case, the evidence of Egyptian terminology can be interpreted definitely proceeding from the facts already established.⁽⁴⁷⁾

The Ka is an image evoked by human memory. Objectification of the subjective impressions seems to be one of the main features of ancient consciousness. The Egyptians objectified their recollections, transferred them from the head of a recollecting person to the outer reality, thus transforming a part of the psyche to a part of milieu, being unable to separate these two worlds distinctly. Thus, the existence of the Ka grew to be one of the fundamental properties of reality. Being part of the outer world, the Ka was regarded as any other of its components – as a real, absolutely material entity. Such an interpretation was promoted by the fact that the Ka was not a mere visual image – only the way of reminding has the visual nature, whereas afterwards, in the course of recollecting and activation of associative ties, the image includes other, non-visual information, thus becoming complex and universal. Accordingly, the Ka becomes a copy of the whole man's individuality, including both his outer appearance and personal characteristics.⁽⁴⁸⁾ We have established how the notion of the Ka could arise. It is based on the interpretation of the quality of human memory to reproduce an image of a man kept in it when looking at his representation.⁽⁴⁹⁾

Under the subtitle "Sight and the Notion of the Akh", Bolshakov writes: Akh –one of the most important categories used to describe the posthumous existence. Until recently, Akh was a riddle whose prompt solution seemed rather problematic. This situation is manifest in the latest extensive study of the problem [Englund, 1978], which could not make things moving in spite of thorough analysis. This happens for simple reason that Akh is traditionally regarded

45. Man and His Double in Egyptian Ideology of the Old Kingdom, 1997, by Andrey O. Bolshakov, p. 126
 46. Ibid. p. 132

47. Ibid. pp. 145-146
 48. Ibid. pp. 151-152
 49. Ibid. p. 158

as a category of the same nature as Ka, Ren, Ba and some others describing the human being. With this approach, no due attention is paid to the radical difference between them: while the Ka, Ren and Ba are innate hypostases of man, the Akh is what he turns to be after his death by means of the akhifying ritual – "transformation into Akh". Interpretations of the akh are generally influenced by its relation with the root Akh – "to be bright" leading to its treatment as "Verklärter", "esprit lumineux", which is obviously inspired by European notion of luminous ghosts, but finds no confirmation in Egyptian sources. Only recently a radically new approach to the Akh problem has been suggested [Hodjash, Berlev, 1982] based on a different understanding of the relation between akh and light. Akh is the "light One" indeed, but not the light radiated by a kind of ghost is meant here – the question is of an inner illumination of a man, of his capability to see. This use of words is quite natural: If light is an external condition of sight, the internal ability to see must be also explained by the presence of some specific "inner light". Since people are transformed into Akhu after death, while light and sight mean life, Akh designates a dead man possessing a certain life in the beyond. The essential quality of that existence is well reflected by the (akhifying rite) well known by numerous mural representations. Its core consists in reading out the offering-formula and the offering-list. When hearing the names of the food stuffs, the Double accepts their (rn-w), but since the basis of ka and rn categories is identical due to the peculiarity of the "inner sight", it simultaneously sees these comestibles. Thus, the (akhifying rite) makes the deceased able to see through hearing and, accordingly, guarantees that he will be fed up in the hereafter. Regular reading of the offering-formulae is feasible only if there is a properly equipped tomb with representations and the cult in it; therefore, in the final analysis, the akh is the deceased who took care of constructing such a tomb when alive. Along with the rites of opening, the (akhifying ritual) is intended to provide him with a new, artificial sight, although the method used is different. ⁽⁵⁰⁾

Thus, the notions concerning sight and light play a considerable part in Egyptian outlook: ontology is widely based on them, they permeate into mythology and are associated with the most important temple and tomb rituals. Our explication of the *KA* as an objectified visual image may seem forced if taken by itself, but now it is obvious that the *KA* is only one of numerous aspects of the world's picture, in which sight is of great importance. So our interpretation is confirmed. ⁽⁵¹⁾

Thus, we must suppose that the *KA* exists as long as representations persist, otherwise it is bound to die. From the Egyptian point of view, the KAU of all those people whose monuments – even badly damaged but bearing some traces of representations – endure at necropolis or are exhibited in museums from Japan to Brazil are still alive. Egyptian practice of securing eternal life is utterly reliable and irreproachable within the framework of the notions it is based on. ⁽⁵²⁾

Van Der Leeuw left us a bold statement that manifests *ethical research*. The precise meaning of ka, ba, akh is no longer apparent to us at all. Again and again well-meaning scholars attempt to force the Egyptian soul-beings into our current categories, but without our understanding them even slightly more clearly; and to-day it is no longer possible to say which human potency was really meant by the idea of ka, although we can certainly indicate a few characteristics. It is still more impossible, however, to establish the relationship between

50. Man and His Double in Egyptian Ideology of the Old Kingdom, 1997, by Andrey O. Bolshakov, p. 178

51. Ibid. p. 186

52. Ibid. p. 211

the various soul-potencies; but this is not at all remarkable, since even modern "faculty psychology" has been able to produce little in this respect. Only two points, then, are clear: in the first place, that the soul appears here in plurali; secondly, that each soul occupies the entire man and that it is not a matter of "the component parts of human personality". We should dispense finally with this mode of expression, derived from faculty psychology, since it accords with neither the soul of ancient nor of modern man." ⁽⁵³⁾

From the foregoing survey of our immediate knowledge of the ancient Egyptian conception of the spiritual constituents of man and in view of the diverge views, it is apparent that the attainable knowledge is no other than unconfirmed guesswork introduced to us, delusively, as the "Egyptian Conception".

53. Religion in Essence and Manifestation. Volume: 1. 1963, by G. Van Der Leeuw translated by J. E. Turner, p. 282

Chapter II

The Doctrine of the Spirit

Breasted described Papyrus Harris of the Twentieth Dynasty as invaluable treasure and a remarkable manuscript, mainly due to its historical accounts. I agree with Breasted, yet for a distinct reason. The Praise of Ptah compiled in the document is an epitome of the Divine Doctrine of the Breath of Life, the Spirit of God. "Lord of life, who fills the throat and gives breath to every nostril; who preserves alive all men by his sustenance. Lifetime, destiny and bringing up are under his authority, men live by that which comes out of his mouth; maker of offerings for all the gods, in his form as Nun, the great; lord of eternity, everlastings is under his authority; breath of life for all people." ⁽¹⁾ The Egyptian hierophant, priests, scribes, men of wisdom, and artists have striven on enunciating the divine doctrine of the Spirit. Here, we sort the Egyptian texts that are expressively relevant to the essence of the spirit: "The Breath of Life" and "Breathing Nostrils" and "Lifetime."

Texts embracing the Breath of Life:

Inscription of The great hymn to Aten in the Tomb of Ay; the Vizier and the Fan-bearer on the right of the King Akhenaten, New Kingdom:

Who makes seed grow in women,
Who creates people from sperm,
Who feeds the son in his mother's womb,
Who soothes him to still his tears.
Nurse in the womb,
Giver of breath,
To nourish all that he made.
When he comes from the womb to breathe,
On the day of his birth,
You open wide his mouth,
You supply his needs. ⁽²⁾

The great hymn to Khnum, temple of Esna; the late period:

Who settled the land by his handiwork,
Who joins in secret,
Who builds soundly,
Who nourishes the nestlings by the breath of his mouth.
He knotted the flow of blood to the bones,
Formed in his workshop as his handiwork,
So the breath of life is within everything.
He makes women give birth when the womb is ready,
So as to open --- as he wishes;
He soothes suffering by his will,
Relieves throats, lets everyone breathe,
To give life to the young in the womb.

1. Ancient Records of Egypt, Vol. 4, James Henry Breasted, p. 163

2. Ancient Egyptian Literature Vol. 2, Miriam Lichtheim, pp. 97-98

He made the body inhale air.
God who forms bodies, God who equips nostrils. ⁽³⁾

The Hymn to Khnum not only addresses the breath of life but as well teaches biological sciences of the present day. Speaking of "He knotted the flow of blood to the bones" is science knowledge; bones have a rich vascular supply, receiving 10-20% of the cardiac blood output. "He makes women give birth when the womb is ready" is the identification of the fertile days. "He made the body inhale air" is a referral to oxygen that is nourishing every cell in the body.

The Instruction of Papyrus Insinger:

He created the breath in the egg though there is no access to it. He created birth in every womb from the semen which they receive. ⁽⁴⁾

Papyrus of Ani:

"God is Truth, He lives by Truth, and He hath established the earth thereupon. God is life, and through Him only man lives. He gives life to man, he breathes the breath of life into his nostrils." ⁽⁵⁾

The Report of Wenamon, an official of Hrihor, the High Priest of Amon, reign of Ramses XII Twentieth Dynasty:

"Now, as for Amon-Re, king of gods, he is the lord of life and health." ⁽⁶⁾

The Eloquent Peasant, Middle Kingdom:

"The breath-giver chokes him who is down." ⁽⁷⁾

Papyrus Harris, concluding prayer of Ramses III:

"Grant that I may breathe the air like you, that I may receive bread upon the offerings before Osiris." ⁽⁸⁾

Book of Dead, Chapter 59:

O you Sycamore of Nut,

Give me the water and air in you!

I am he who holds that seat in the center of Un,

I have guarded that egg of the Great Honker.

As it is sound, I am sound,

As it lives, I live,

As it breathes air, I breathe air! ⁽⁹⁾

The instruction addressed to King Merikare:

He made breath for their noses to live.

They are his images, who came from his body,

He shines in the sky for their sake;

He made for them plants and cattle,

Fowl and fish to feed them. ⁽¹⁰⁾

3. Ancient Egyptian Literature Vol. III, 2006, Lichtheim, p.112, 115

4. Ibid. p.210

5. The Book of the Dead; Volume I, 1913, Budge, p.107

6. Ancient Records of Egypt Vol. IV, Breasted, p.283

7. Ancient Egyptian Literature Vol. I, 1975, Lichtheim, p.173

8. Ancient Records of Egypt Vol. IV, Breasted, p.191

9. Ancient Egyptian Literature, Vol. II, 1976, Lichtheim, p. 122

10. Ancient Egyptian Literature, Vol. I, 1975, Lichtheim p.106

Texts comprising Breathing Nostrils:

Tomb Stele of Nenekhsekhmet, reign of King Sahure, 5th Dynasty:

"As these my nostrils enjoy health, as the gods love me." ⁽¹¹⁾

Hatshepsut; in her Oath to Posterity, says:

"I swear as Re loves me, as my father Amon favors me, as my nostrils are filled with satisfying life." ⁽¹²⁾

From the Annals of Thutmose III, the Battle of Megiddo.

The speech of the majesty of the palace:

"I swear as Re loves me, as my father Amun favors me, as my nostrils are refreshed with life and dominion, my majesty shall proceed on this Aruna road" ⁽¹³⁾

Kubban Stele: Ramses II:

"I swear as Re loves me, as my father Atum favors me, as my nostrils are rejuvenated with satisfying life." ⁽¹⁴⁾

The Piankhi Stele, Twenty-Third Dynasty:

"I swear, as Re loves me, and as my nostrils are rejuvenated with life." ⁽¹⁵⁾

Abydos Inscriptions, Nineteenth Dynasty: Ramses II address his father Seti I:

"Thou hast associated thyself with the mortuary gods. Lo, I pray for the breath of thy august nostrils." ⁽¹⁶⁾

The Story of Sinuhe, The middle kingdom: the servant of the Palace, Sinuhe, says:

"May they give life and joy to your nostrils, may they endue you with their bounty, may they give you eternity without limit, infinity without bounds." ⁽¹⁷⁾

Obelisk inscriptions of Queen Hatshepsut in the Temple of Karnak:

I swear, as I am loved of Re,

As Amun, my father, favors me,

As my nostrils are refreshed with life and dominion,

As I wear the white crown,

As I appear with the red crown. ⁽¹⁸⁾

The Book of the Dead, Papyrus of Ani:

The god of the waters, Nu, calls upon the men in the waters to worship Ra, and promises them that they shall breathe air through their nostrils, and enjoy peace in their waters. ⁽¹⁹⁾

The book of the hidden chamber:

The breath of Re belongs to your nose,

the breathing of Khepri is with you,

so that you live and remain alive. ⁽²⁰⁾

11. Ancient Records of Egypt Vol. I, Breasted, p.109

12. Ancient Records of Egypt Vol. 2, Breasted, pp. 132-133

13. Ancient Egyptian Literature, Vol. II, 1976, Lichtheim p.31

14. Ancient Records of Egypt Vol. III, 1906, p.162

15. Ancient Records of Egypt Vol. IV, Breasted, p.429

16. Ancient Records of Egypt Vol. III, Breasted, p.114

17. Ancient Egyptian Literature, Vol. I, 1975, Lichtheim, p.230

18. Ancient Egyptian Literature, Vol. II, 1976, Lichtheim p.28

19. The Book of the Dead, Vol. I, 1913, Budge, p.157

20. The Egyptian Amduat Translated by David Warburton, revised and edited by Erik Hornung and Theodor Abt, 2007, pp. 377-378

Texts substantiating Lifetime:

Papyrus Harris, praise of the gods:

"Under their charge is the breath of life, and the term of life is (under) their seal, which their father (god) made, on coming forth from their mouth." ⁽²¹⁾

The Great Hymn to Aten:

You set every man in his place,

You supply their needs;

Everyone has his food,

His lifetime is counted. ⁽²²⁾

The annals of Thutmose III:

"Lo, the king completed his life time of many years, splendid in valor, in might, and in triumph." ⁽²³⁾

The Report of Wenamon, an official of Hrihor, the High Priest of Amon.

Reign of Ramses XII Twentieth Dynasty:

"Now, as for Amon-Re, king of gods, he is the lord of life and health, and he was the lord of thy fathers, who spent their lifetime offering to Amon." ⁽²⁴⁾

Death of Thutmose I, Ineni Biography; reign of Thutmose I, Eighteenth Dynasty:

"The king rested from life, going forth to heaven, having completed his years in gladness of heart." ⁽²⁵⁾

Stele of Sehetep-Ib-Re, From Abydos, the Middle Kingdom:

"Right conduct of life, passing the lifetime in peace." ⁽²⁶⁾

The later boundary stele of Amenhotep IV Akhenaten:

The living Horus: strong bull beloved of Aten; Two Ladies: Great of kingship in Akhet-Aten; Gold-Horus: Who exalts the name of Aten; the King of Upper and Lower Egypt who lives by Maat, the Lord of the Two Lands: Neferkheprure, Sole-one-of-Re; Son of Re who lives by Maat, the Lord of crowns: Akhenaten, great in his lifetime, given life forever. ⁽²⁷⁾

Stele of Somtutefnakht, addressing Lord of Gods Harsaphes:

"So have you made my end complete, you gave me a long lifetime." ⁽²⁸⁾

Tomb Stele of Nenekhsekhmet, reign of King Sahure, Fifth Dynasty:

"May thou depart into the cemetery at an advanced age as one revered." ⁽²⁹⁾

Biography of Ineni, Reign of Amenhotep I, Eighteenth Dynasty:

"His Majesty having spent life in happiness and the years in peace." ⁽³⁰⁾

Tomb of the Vizier Ramose, Reign of Akhenaton, Ramose says:

"I have arrived in peace at my tomb, possessed of the favor of the Great God. I did the pleasure of the king in my time." ⁽³¹⁾

21. Ancient Records of Egypt Vol. IV, Breasted, pp.177-178

22. Ancient Egyptian literature, Vol. II 1976, Lichtheim, p.98

23. Ancient Records of Egypt Vol. II, 1906, Breasted, p.234

24. Ancient Records of Egypt Vol. IV, 1906, Breasted, p.283

25. Ancient Records of Egypt Vol. II, 1906, Breasted, p.44

26. Ancient Egyptian Literature, Vol. I, 1975, Lichtheim p.128

27. Ancient Egyptian Literature, Vol. II, 1976, Lichtheim, p.49

28. Ancient Egyptian Literature, Vol. III, 2006, Lichtheim, p.43

29. Ancient Records of Egypt Vol. I, 1906, Breasted, p.109

30. Ancient Records of Egypt Vol. II, 1906, Breasted, p.20

31. Ibid. p.389

Inscriptions of Redesiyeh, Nineteenth Dynasty, Seti I:

"I have spent my life and my might for you, to attain my acceptability from you. Grant that my monuments may endure for me, and my name abide on them." ⁽³²⁾

The Pyramid Texts of Unis:

"Continuity is the lifetime of Unis, eternity is his limit." ⁽³³⁾

Serapeum Stele at Louvre recording the life of an Apis.

Reign of Amasis, Twenty-six Dynasty:

"The beautiful lifetime of this god was 18 years, 1 month, 6 days." ⁽³⁴⁾

The maxims of Papyrus Insinger:

- Do not be greedy for wealth in a lifetime which you cannot know.
- Neither the impious nor the godly man can alter the lifetime that was assigned him.
- He who is fortunate in his days think of death in them.
- He who thinks of it (death) for sake of gain, the riches will bring about his end.
- The chief demon is the first to punish (him) after the taking of the breath.
- There is he who uses his portion for himself in a lifetime without blame.
- The life of the fool is a burden to the god himself.
- A lifetime is given to the impious man in order to make him encounter retaliation. ⁽³⁵⁾

Two speeches of Sishu Father of Petosiris:

No messenger of death takes bribes,
So as to forger what he was sent to do,
No one knows the day he comes,
It is god's skill to make the hearts forget it. ⁽³⁶⁾

Instructions of the Scribe Any of the Palace of Queen Nefertari:

Do not say, "I am young to be taken,"
For you do not know your death.
When death comes he steals the infant
Who is in his mother's arms,
Just like him who reached old age. ⁽³⁷⁾

The Breath of life as a Metaphor

The Breath of Life has been used by the ancient Egyptians in topics of war, captivity, social life, and afterlife.

Stele at first Cataract, Hymn of Amon, Reign of Amenhotep III.

Utterance of Amon, king of gods:

"They present themselves to thee with their children, in order that thou may give to them the breath of life." ⁽³⁸⁾

Kubban Stele: Ramses II: The vanquished of Kheta said in praising the Good God:

"Give to us the breath that thou give, O good ruler. Lo, we are under thy sandals." ⁽³⁹⁾

32. Ancient Records of Egypt Vol. III, 1906, Breasted, p.83

33. The Ancient Egyptian Pyramid Texts, J. P. Allen, 2005, p.52

34. Ancient Records of Egypt Vol. IV, Breasted, p.513

35. Ancient Egyptian Literature, Vol. III, 2006, Lichtheim, p.188-199-200-209

36. Ibid. p. 51

37. Ancient Egyptian Literature, Vol. II, 1976, Lichtheim, p.136

38. Ancient Records of Egypt Vol. II, Breasted, p.361

39. Ancient Records of Egypt Vol. III, Breasted, p.160

Stele of Amenhotep III, Amun's blessing to the king:
Turning my face to sunrise I did a wonder for you,
I made the lands of Punt come here to you,
With all the fragrant flowers of their lands,
To beg your peace and breathe the air you give. ⁽⁴⁰⁾

The Kadesh Battle Inscriptions of Ramses II:
Come quick, flee before him,
To seek life and breathe air. ⁽⁴¹⁾

The Poetical Stele of Thutmose III:
You crossed the water of Nahrin's Euphrates,
In might and victory ordained by me,
Hearing your battle cry they hid in holes.
I robbed their nostrils of the breath of life,
And made the dread of you pervade their hearts. ⁽⁴²⁾

From the Annals of Thutmose III:
The Battle of Megiddo: Now the princes of this foreign land came on their bellies to kiss the ground to the might of his majesty, and to beg breath for their nostrils, because of the greatness of his strength and the extent of the power of Amun over all foreign lands. ⁽⁴³⁾

Heliopolis Building Inscriptions:
The tablet of Hymn of Victory Thutmose III: "I have deprived their nostrils of the breath of life." ⁽⁴⁴⁾

Papyrus Harris, Concluding prayer of Ramses III:
"Grant that I may breathe the air like you, that I may receive bread upon the offerings before Osiris." ⁽⁴⁵⁾

The Pyramid Texts of Teti:
"Teti is a breathing nose; the face of Teti is a face that sees his elevation." ⁽⁴⁶⁾

The Pyramid Texts of Pepi I:
"He will inhale happiness and become sated with god's offerings: when he has breathed the air of his abundance, the north wind." ⁽⁴⁷⁾

The Pyramid Texts of Pepi II:
"Ho, Osiris Pepi Neferkare! Accept Horus's one eye and see with it – the one of his body, and be measured through it, it shall lead you in the world, and you shall let your throat breathe through it." ⁽⁴⁸⁾

Pyramid texts of Queen Neith:
"You shall let your throat breathe through it and it will endure for you with you." ⁽⁴⁹⁾

The Prayers of Paheri in his Tomb at El-Kab, the New Kingdom:
The worthy Ba's converse with you.

40. Ancient Egyptian Literature, Vol. II, 1976, Lichtheim p.47

41. Ibid. p.67

42. Ibid. p.36

43. Ibid. p.33

44. Ancient Records of Egypt Vol. II, 1906, Breasted, p.264

45. Ancient Records of Egypt Vol. IV, 1906, Breasted, p.191

46. The Ancient Egyptian Pyramid Texts, J. P. Allen, 2005, p.69

47. Ibid. p.154

48. Ibid. p.253

49. Ibid. p.315

You join them to receive what is given on earth.
You thrive on water, you breathe air,
You drink as your heart desires.⁽⁵⁰⁾

Stele of Isenkhebe, Leiden Museum:

The one justified before Osiris, Isenkhebe, justified; daughter of the stolist in Thebes, Nes-Shu-Tefnut, justified. May there be bread for the belly, water for the throat, sweet breath for the nose of the one justified before Osiris, Isenkhebe, justified.⁽⁵¹⁾

The Lamentations of Isis and Nephthys: To bless his ba, steady his body, exalt his ka, give breath to the nose of him who lacks breath.⁽⁵²⁾

Hymn and Litany to Osiris, From the Papyrus of Ani:

Those who have lain down rise up to see thee, they breathe the air and they look upon thy face when the Disk rises on its horizon; their hearts are at peace inasmuch as they behold thee, O thou who art Eternity and Everlastings.⁽⁵³⁾

The Book of making Perfect the Khu, from the Papyrus of Nu (British Museum):

Lift up then thyself, O thou Ra, who dwells in thy divine shrine, draw thou into thyself the winds, inhale the north wind, swallow thou the skin of thy net on the day wherein thou breaths right and truth.⁽⁵⁴⁾

Stele of Amen-em-ha, Hymn to Osiris, Eighteenth Dynasty:

To be gratified among the favored ones, in presence of Ounnefer, to take the aliments presented on the altars of the great god, to breathe the delicious air and to drink of the rivers current.⁽⁵⁵⁾

Selection from the Book of Respirations:

Title: Hail to the Osiris N

Thy face is illuminated near the Sun.

Thy soul lives near to Ammon.

Thy body is rejuvenated near to Osiris.

Thou dost breathe forever and ever.

Thoth, the doubly great, the Lord of Sesennu, comes to thee.

He writes for thee the Book of Respirations, with his own fingers.

Thy soul doth breathe forever and ever.

Ammon cometh to thee with the breath of life.

He granted to thee to breathe in thy coffin.

Thou come on earth each day,

The book of Respirations of Thoth being thy protection.

Thou breaths by it each day.

The soul of Ra giveth life to thy soul.

The soul of Shu fills thy respiratory organs with soft breath

(another version read: The soul of Shu units itself to the breathe of thy nostrils.)

50. Ancient Egyptian Literature, Vol. II, 1976, M. Lichtheim, p. 17

51. Ancient Egyptian Literature, Vol. III, 2006, M. Lichtheim, p.58

52. Ibid. p.116

53. Egyptian Literature 1901, Budge p.4

54. Ibid. Budge, p. 122

55. Ibid. by M. Francois Chabas, p.326

Thy soul does breathe in the place thou love.
 Thou remain in a healthful state;
 Thou walks, thou breaths everywhere
 The Sun doth rise upon thine abode.
 Like unto Osiris, thou breaths, thou lives by his rays.
 Ammon-Ra gives life to thee.
 He doth enlighten thee by the Book of Respirations.
 Thy soul lives by the Book of Respirations Thou unites thyself to the Book of Respirations.
 He is rewarded.
 He hath received the Book of Respirations, that he may breathe. ⁽⁵⁶⁾

Tombos Stele Reign of Thutmose I, Eighteenth Dynasty:

"They were not seen in the archives of the ancestors since the Worshippers of Horus, who gives his breath to the one that follows him, his offerings to the one that treads his way." ⁽⁵⁷⁾

Papyrus Anastasi I; Scribe Hori writes to his friend the scribe Amenemope:

"May thou sit at the river's brink in thy moment of repose; may thou lave thy face and thy hand; may thou receive offerings; may thy nose inhale the breeze, may thou relax thy throat." ⁽⁵⁸⁾

The Eloquent Peasant, Middle Kingdom:

"Doing justice is breath for the nose." ⁽⁵⁹⁾

The Story of Sinuhe, The middle kingdom:

"The water in the river is drunk when you wish. The air of heaven is breathed at your bidding". ⁽⁶⁰⁾

Stele of Sehetep-Ib-Re, From Abydos, Cairo Museum 20538, the Middle Kingdom:

Sehetep-ib-re instruction, which he made for his children; respecting the King Nimaatre:

He has filled the Two Lands with life force.

Noses turn cold when he starts to rage,

When he is at peace one breathes air. ⁽⁶¹⁾

A spell from the coffin texts, CT 1130 and 1031:

Words spoken by Him-whose-names-are-hidden, the All-Lord;

I did four good deeds within the portal of lightland: and the first good deed: "I made the four winds, that every man might breathe in his time." ⁽⁶²⁾

The lion in search for man, the mouse speaking to the lion:

If you eat me you will not be sated. If you release me you will not hunger for me either. If you give me my breath (of life) as a gift, I shall give you your own breath as gift. If you spare me from your destruction, I shall make you escape from the misfortune. ⁽⁶³⁾

Sarcophagus-lid inscription of Wennofer, from Saqqara, Cairo Museum:

Re, may he give you radiance,

56. Egyptian Literature 1901, P. J. De Horrack, pp. 387-390

57. Ancient Records of Egypt Vol. II, 1906, Breasted, p.31

58. Egyptian Hieratic Texts, Series I: Literary Texts of the New Kingdom, Part I, 1911, Alan H. Gardiner, p.8

59. Ancient Egyptian Literature, V. I, 1975, Lichtheim, p.175

60. Ibid. p. 231

61. Ibid. pp. 127-128

62. Ibid. pp. 131-132

63. Ancient Egyptian Literature, Vol. III, M. Lichtheim, p.158

May his rays flood your eye!
Shu, may he give you sweet north wind,
Breath to your nose for life! ⁽⁶⁴⁾

From a hymn to Ptah-Tatenn:

"The winds come forth from thy nostrils, and the celestial water from thy mouth, and the staff of life springs from thy back." ⁽⁶⁵⁾

Hymn of praise to Ra when rises upon the horizon, and when he sets in the Land of Life: "Let me breathe the air which cometh forth from thy nostrils, and the north wind which cometh forth from thy mother Nut." ⁽⁶⁶⁾

The Adventures of Sanehat:

Ra spread thy fear over the land, thy terrors in every strange land. Behold me now in the palace, behold me in this place; and lo! Thou art he who is over all the horizon; the sun rises at thy pleasure, the water in the rivers is drunk at thy will, the wind in heaven is breathed at thy saying. ⁽⁶⁷⁾

The book of the hidden chamber:

They breathe through the words of this great god
and through their own prayers. ⁽⁶⁸⁾

The texts leave no space for speculations or doubt. The ancient Egyptians comprehended the Divine Doctrine of the "Spirit Breath-of-Life", and authored apprehensible and well-defined conception that is, comparatively, scarce in books of revelation. Explicitly, they named God – (being Ra, or Ptah, or Khnum, or Amen, or Aten) – as the Breath-giver. God is the lord of life and health. God gives life to man, he breathes the breath of life into his nostrils. God nourishes the nestlings by the breath of his mouth, so the breath of life is within everything. God gives life to the embryo in the womb and creates the breath in the egg though there is no access to it.

After Approximately three millennia, the Old Testament came to authenticate the very same doctrine: "And the LORD God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul. Genesis 2:7." "The spirit of God hath made me, and the breath of the Almighty hath given me life. Job 33:4." "All the while my breath is in me, and the spirit of God is in my nostrils. Job 27:3."

Lifetime, an element of Breath of Life, has been philosophically dealt with. Death, that is the climax of lifetime, is not an accidental phenomenon. Lifetime is pre-destined by God: "Neither the impious nor the godly man can alter the lifetime that was assigned him," "Do not be greedy for wealth in a lifetime which you cannot know." We read assimilation in Ecclesiastes: "For he knoweth not that which shall be: for who can tell him when it shall be? 8:7", "There is no man that hath power over the spirit to retain the spirit; neither hath he power in the day of death: and there is no discharge in that war; neither shall wickedness deliver those that are given to it. 8:8"

64. Ancient Egyptian Literature, Vol. III, M. Lichtheim, p. 57

65. The Book of the Dead, Vol. I, 1913, By Budge, p.172

66. The Book of the Dead, Vol. II, 1913, Budge, p.487

67. Egyptian Literature, 1901, 1901, Budge pp.388-390

68. The Egyptian Amduat Translated by David Warburton, revised and edited by Erik Hornung and Theodor Abt, 2007, p.378

The climax of lifetime had been phenomenally interpreted. "The king completed his lifetime of many years," and "The king rested from life, going forth to heaven, having completed his years in gladness of heart." Furthermore, "Passing the lifetime in peace," "Great in his lifetime," "So have you made my end complete, you gave me a long lifetime," and "His Majesty having spent life in happiness and the years in peace." The ancient Egyptian avoided the word 'Death' not out of the absurd conjectures lectured by scholars, but simply and evidently out of devout faith and peculiar spirituality. The negation of death dramatized in Pyramid text: "Ho, Unis! You have not gone away dead: you have gone away alive," is a contrastable thesis and shall be discussed later on.

A Long-term Perplexity

Reading in the Stories of Setne Khamwas, Demotic literature, we come across a paragraph that is intensely irritating and confusing. "He who would be found to have more misdeeds than good deeds is handed over to the Devourer, who belongs to the lord of the netherworld. His Ba is destroyed together with his body, and he is not allowed to breathe ever again. He who would be found to have more good deeds than misdeeds is taken in among the gods of the tribunal of the lord of the netherworld, while his Ba goes to the sky together with the august spirits." ⁽⁶⁹⁾ The Doctrine of the "Spirit" as defined by the Egyptian hierophant and as assimilated in Old Testament, denies the destruction of the Spirit; the breath of life that God recalls by end of lifetime cycle. Terms such as affliction, bitterness, troublesome, vexation, pollution, anguish, righteousness and falseness, goodness and evilness, and vulnerability of judgment are incongruous with the Breath of God. From Ecclesiastes we read, "Then shall the dust return to the earth as it was: and the spirit shall return unto God who gave it. 12:7." From The First Epistle of Paul the Apostle to the Corinthians we read; "Know ye not that ye are the temple of God, and that the Spirit of God dwelleth in you? 3:16"

As noticed in chapter I, the definition of the Ba has been standardized and canonized in the literature of Egyptology. The Ba-bird depicted in tombs, coffin scenes, and papyri as hovering and alighting over the mummy and holding the *Shen* ☉ sign by his talons, is the same Ba-bird which might be seen under various forms. The Ba represents the changeable 'incarnation' or 'external manifestation.' It can assume many shapes. The Ba was able to leave the tomb during the hours of daylight, only return to the tomb at night. The Ba symbolized the deceased's capacity to move about in the world beyond the tomb. From an ethnological perspective, the Ba belongs to the category of a "free soul" that could separate itself from the body. The Ba belonged to the physical sphere of the deceased, restoring his movement and his ability to take on form. The solar Ba soul functions good or bad purposes. In the form of a Ba, the deceased passed through the realm of dead and from there into the hall of the Judgment of the Dead, into the house of Osiris. The origin of the Ba probably lies in the totemic nature of so much of Egyptian belief, which demanded that after death a man should go to his totem. The Ba came into existence really for the first time at the death of the individual; when the body died, the Ba was born. It was said that the deceased "went to his ka," this was also a matter of uniting, just as when the ba alighted on the corpse. The perplexity is apparent in Breasted' writings: "The vital principle which, as so frequently among other peoples, was identified with the breath which animated the body, was not clearly distinguished from the intelligence. The two together were pictured in one symbol, a human-headed bird with human

69. Ancient Egyptian Literature, Vol. III, 2006, M. Lichtheim, p.140

arms, which we find in the tomb and coffin scenes, depicted hovering over the mummy and extending to its nostrils in one hand the figure of a swelling sail, the hieroglyph for wind or breath, and in the other the so-called crux ansata or the symbol of life." Such conjectures contradict the doctrine of the Breath of Life as documented by the ancient Egyptians. Considering a single Ba-bird with multiple attributes and the possibility of the destruction of the 'Ba-breath of life' is a sufficient reason for irritation and confusion.

We read more of either punishment or justification of the Ba in "The Egyptian Amduat." ⁽⁷⁰⁾
The Third Hour:

I created your Ba-souls for myself,
After me, when you had been made.
You have not fallen into the place of destruction. ^(Amduat p.104)
He who knows these will be a spiritual Ba-soul,
mastering his two feet,
without entering the place of destruction. ^(Amduat p.105)
The hour which guides in this field is (named) "She who cuts Ba-souls" ^(Amduat p.105)

The Fifth Hour:

This is made like this image which is painted.
In the secrecy of the Netherworld on the southern side of the hidden chamber,
He who knows it, his Ba-soul is content. ^(Amduat p.142)
May your words rise and may your magic be brilliant!
Efficiency for your Ba-souls, strength for your power. ^(Amduat p.152)
This great god proceeds, being towed over this cavern,
In his park which is in the earth, called "With living Ba-souls". ^(Amduat p.155)

The Sixth Hour:

What they have to do in the Netherworld:
To roast the dead,
and to deliver the Ba-souls into the place of destruction. ^(Amduat p.209)

The Seventh Hour:

It is useful in heaven,
in the earth and on earth.
He who knows it is a Ba-soul of the Ba-souls who are with Re. ^(Amduat p.219)

The Eighth Hour:

Annihilation is for your Ba-souls,
hindering for your shadows!
The punisher punishes you with his punishing knife,
and eternally you will not escape his watch! ^(Amduat p.255)

In concert with the Egyptian texts, the pictorial narrations shall be investigated in an endeavor of extricating the human history from a grave falseness that has been canonized as truthfulness by Temple Egyptology.

70. The Egyptian Amduat Translated by David Warburton, revised and edited by Erik Hornung and Theodor Abt, 2007

The Tripartite Nature of Human

The scene from Tomb of Irinufer, (fig. 1) is a vivid paradigm of pictorial narration.⁽⁷¹⁾ The artist, in his aspiration to interpret a conception into apprehensible illustration, has verily challenged our intelligence and put Egyptologists in an awkward standing. Shadow and Ba-birds is the identification of the painting. The shadow of the dead is depicted on a ground line by the door of the tomb. A human-headed bird, on the same ground line but secluded from both the shadow and the tomb, is turning his back to the shadow and heading forward to yet unknown destination or rather a destiny. The dark circle that forms an exclusive background for this bird raises the question of probable association. A second human-headed bird hovers high and faces the shadow in what it seems a farewell gesture. Checking out the minute detail of the tail of both birds, we grasp the artist's sharpness in distinguishing the two birds. The hovering bird has a tail. The other on the ground has no tail; hence neither can hover nor can fly. It is the Egyptian artist who is positively giving notice of two different birds. Nor they are both Ba-birds. If the one on the ground line is the Ba-bird, the hovering one is the 'Spirit-Breath of Life.' It was time for the Spirit to depart and return to the Breath-Giver. This scene arouses our attention for the plausibility of an Egyptian conception of the tripartite nature of man: Body, Spirit and Soul and the detachment of human elements by death.



Fig. 1: Scene from Tomb of Irinufer, Thebes



Fig. 2: Vignette from the Book of the Dead of Neferrenpet

The artist of the Book of the Dead of Neferrenpet⁽⁷²⁾, (fig. 2), followed the same approach of the scene of Irinufer, yet with an extraordinary surprise. A full figured man substituted the human-headed bird on the ground line and now we figure out why that bird in fig. 1 has no tail, he lacks the capability of flying, so the human. The figure, holding the Ankh and a scepter, is heading in the same manner to yet unknown destination. The ambiguous dark circle remains in association with the figure. Strictly, the artist maintained the pose of both the shadow and the bird-in-hover or the "Spirit-Breath of life".

71. Tomb of Irinufer

72. 19th dynasty, 1295-1186BC Thebes

Assmann teaches: “It was said that the deceased 'went to his ka.' This was also a matter of uniting, just as when the ba alighted on the corpse. But when the deceased united with his ba, it was not body and soul that were united; it was the deceased himself and his alter ego!” The scenes just investigated are not notions of uniting as surmised rather; they are *vistas of the phenomenon of death*: departure of Spirit, death of Body, and detachment of Soul. The spirit already took off, in hover, and ready to fly.

The Genuine Book of Genesis of Man

The painting on the outer coffin of the Songstress of Amun; Nesj-ta-udjat-akhet, (fig. 3) is an astounding revelation. ⁽⁷³⁾ Unhesitatingly, students and scholars of Egyptology shall judge it is a replica of the renowned motif of *Shu-Geb-Nut*. The motif is interpreted as 'the Ancient Egyptian Creation Myth of Universe': Shu is uplifting Nut-the sky, separating it from Geb-the earth. The interpretation persisted in the literature of Egyptology. Few of the motif scenes are simple nevertheless, the greater part illustrates complex and minute detailing that are, inevitably, inviting and provoking. Scholars of the ancient Egyptian religion never undertook the effort of investigating such details.



Fig. 3: Fragment of coffin of Nesj-ta-udjat-akhet

From the panoramic view of the painting, we notice two falcons, each with a flail and Ankh. This could lead, as always did, to a mistaken attestation of two Ba-birds in a single scene. Nor they are. The scene is investigated as if looking to us. The falcon at right is bound to a proprietary ground line. In contrast, the falcon at left is detached of its proximity ground line and we notice at its rear a torch or pot of flame and a weaver's shuttle (fig. 4). At top of the view (fig. 3) and in a sphere beyond the starry sky, two winged-serpent deities occupy the upper-right and the upper-left of Nut.

73. Dynasty Twenty First, c. 1069–945 BC. Odessa Archaeological Museum, Odessa, Ukraine.

The artist distinguished the winged serpent at left by the presence of the weaver's shuttle, the exclusive ideogram of goddess Neith. By reason, the weaver's shuttle establishes an affiliation between goddess Neith and the falcon at left. The domain of Neith and the "falcon-on-proximity-ground-line" represent our main interest at this stage. We start by a short survey of the institution of Neith, the emanation of Amun, as projected in the writings of scholars and the ancient Egyptian texts.



Fig. 4: Fragment of coffin of Nesj-ta-udjat-akhet
Detail "Ground Lines-Weavers Shuttle"

Neith: the Holy Spirit

Neith's cobra suggests her great antiquity, the cobra itself being one of earth's oldest creatures. The splendid golden statue of Neith as snake comes from the tomb of Tutankhamen (ca. 1325 B.C.E.). Her neck is distended, her head rose, watching. The shuttle, Neith's symbol, is always superimposed on the breast of her snake, as the mark of the Goddess who rules destiny. ⁽⁷⁴⁾ As a very long-established goddess, the other gods often appealed to her to arbitrate in disputes – for example, in the conflict between Horus and Set (in which she judged that Horus should have the throne, but by way of compensation Set should have two more wives, the Canaanite goddesses Anat and Astarte). As Isis and Nephthys often appear together, so Neith often appears with Selkhet; or the four may appear together. For example, these four goddesses were associated with the Sons of Horus and their canopic jars – Neith's partner being the jackal-headed Duamutef in the East, guardian of the stomach. ⁽⁷⁵⁾

In exploring the attributes associated with the female deities of Neith and Athena, Ruskin focuses upon the life-giving qualities associated with their spinning, which is also to be found in Proverbs. ⁽⁷⁶⁾ From Ruskin's dialogues: What I mean, is of little consequence. What the Egyptians meant, who called her "Neith," – or Homer, who called her "Athena," – or Solomon, who called her by a word which the Greeks render as "Sophia," you must judge for yourselves. But her testimony is always the same, and all nations have received it: "I was by Him as one brought up with Him, and I was daily his delight; rejoicing in the habitable parts of the earth, and my delights were with the sons of men." [Proverbs 8.31] In returning to the Book of Proverbs, Ruskin harmonizes Egyptian, Jewish and Greek religion under the unifying testimony of wisdom, and adds a note on Neith as 'the Egyptian spirit of divine wisdom; and the Athena of the Greeks' ⁽⁷⁷⁾

74. Lady of the Beasts: The Goddess and her sacred animals, p.132

75. The Witches' Goddess, By Janet and Stewart Farrar, Part III, 1987

76. Ruskin's God By Michael Wheeler, 1999, p.156

77. Ibid. p.176

Plutarch, in his “of Isis and Osiris”, remarks: The temple of Minerva (Neith) which is at Sais had upon it this inscription: I am whatever was, or is, or will be; and my veil no mortal ever took up. Besides, we find the greater part to be of opinion that the proper name of Jupiter in the Egyptian tongue is Amun (from which we have derived our word Ammon). But now Manetho the Sebennite thinks this word signifies hidden and hiding; but Hecataeus of Abdera said, the Egyptians use this word when they call anybody; for that it is a term of calling. Therefore they must be of the opinion that the first God is the same with the universe; and therefore, while they invoke him is unmanifest and hidden, and pray him to make himself manifest and known to them, they cry Amun. So great therefore was the piety of the Egyptians' philosophy about things divine. This is also confirmed by the most learned of the Greeks (such as Solon, Thales, Plato, Eudoxus, Pythagoras, and as some say, even Lycurgus) going to Egypt and conversing with the priests. ⁽⁷⁸⁾

Cudworth alerted the intellectual community of late seventeenth century of the incomplete inscription of the temple of Neith as given by Plutarch. Cudworth wrote: what Proclus (Proclus of Athens 412–485 C.E.) has recorded, that there was something more belonging to this Egyptian inscription, than what is mentioned by Plutarch, namely these words: “And the sun was the fruit or offspring, which I produced,” from whence it is manifest, that according to the Egyptians, the sun was not the supreme Deity, and that the god here described was, as Proclus also observed, “a demiurgical deity,” the creator of the whole world, and of the sun. Which supreme incorporeal deity was notwithstanding, in their theology, said to be all things, because it diffused itself through all. ⁽⁷⁹⁾

Greppo, enriching our resources, said: All the animated part of creation being distinguished by sexes, and the Egyptians regarding nature as productive and animated, they were thus led gradually to transfer their notions of gender to Ammon, who generated all things. In one point of view, however, they acknowledge both a male and female principle in this supreme god of the theogony. One of the symbols made use of to represent Ammon was the head of a ram, or a ram holding between his horns a circle. Wherever either of these symbols occurred, this deity was called Nef, Nouv, or Chnouphis, Noub or Chnoubis; all which appellations are proved by Champollion and by M. Letronne, to signify one and the same attribute of Ammon, viz., his male nature. In this form, Spineto remarks, that ‘he was considered as one of the modifications, or rather an emanation, of the great Demiurgos, the primitive cause of all moral and physical blessings. He was then called the Good Genius; the male origin of all things; the spirit which, by mixing itself in all its parts, animated and perpetuated the world.’ He is sometimes symbolically represented by a large serpent, which designates him as the spirit who flows through the whole earth. In this form he is called Agathodæmon by the Greeks. ⁽⁸⁰⁾

The female principle in nature was represented by the goddess Neith, another emanation from the Demiurgos. This goddess, says Spineto, occupied the superior part of the heavens, inseparable from the first principle, and was considered also as presiding over the moral attributes of the mind. Hence wisdom, philosophy, and military tactics, were departments that had been attributed to her, and this consideration persuaded the Greeks to look upon her as their Minerva, who was regarded as equally protectress of wise men and warriors. The simila-

78. Plutarch's *Morals*, V. IV, 1878, By William Baxter Philalethes, p.72

79. *The True Intellectual System of the Universe*, Vol. I, 1845, by Ralph Cudworth, Translated by John Harrison, p.578.

80. *Essay on the Hieroglyphic System of M. Champollion, Junior. and on the advantages which it offers to sacred criticism*, By J. G. H. Greppo, Translated from French by Isaac Stuart, Boston, 1830, p.226

rity between the Egyptian Neith and the Minerva of the Greeks, is indeed very striking, and goes far to prove that the Greeks derived their goddess from Egypt. Besides the identity of their offices, both presiding over philosophy and war, the origin of both is similar. The Neith of the Egyptians was an emanation from Ammon, their supreme god; the Minerva of the Greeks sprung from the brain of Jupiter, the supreme god of the Grecian mythology. According to St. Croix, Egyptian colonies from Sais carried over the ceremonies of Neith to Athens, where she became Athena of the Greeks (the Minerva of the Latin). The goddess Neith was symbolically represented by a vulture, which is the usual image of maternity. Her peculiar place of worship was in the city of Sais, where she had magnificent temples, one of the propylaeums of which, on account of the enormous size of the stones and colossal statues, is said, 'to excel everything of the kind before seen in magnificence and grandeur.'⁽⁸¹⁾

The following inscription, in hieroglyphics, upon one of her temples, is very remarkable, both, as giving a sublime idea of the creating power of nature, and as presenting a striking correspondence with the idea given in Scripture of the Supreme Being. It is thus interpreted by Champollion: 'I am all that has been, and that is, and that will be. No mortal has ever raised the veil which conceals me; and the fruit I have produced is the sun.' To this spirit was attributed the origin and manner of all existences, and to its decree and ordination everything was referred, as to its cause. To this spirit too, was attributed an existence from and through all eternity, and a dwelling in the upper world far above and beyond the vision of men. The correspondence, then, between the two first phrases of the inscription at Sais, and the following passages employed in Scripture to designate the Deity, will appear very striking. Which was, and is, and is to come (Rev. iv. 8). The same yesterday, to-day, and forever (Heb. xiii.8). I am that I am (Exodus iii.14). No man hath seen God at any time (John i. 18). Who only hath immortality, dwelling in the light which no man can approach unto; whom no man hath seen or can see (1Tim. vi. 16).⁽⁸²⁾ While upon this subject, we cannot but notice another description of the Supreme Being analogous to that in Scripture. It occurs in the sacred books of the Hindoos (Hindus), called the Vedas. Speaking of Vishnoo (Vishnu), the supreme god of the Hindoo (Hindu) mythology, it is said, "All which has been, all which is, and all which will be, are in Vishnoo. He illuminates everything, as the sun illuminates the world." Amid the gross and materializing views which pervaded many of the religious systems of the ancient world, it is pleasing to find some at least recognizing the spiritual existence of one Infinite Mind.⁽⁸³⁾ Keeping with the inscription of Temple of Neith, we found a remarkable similitude from India, as well, and read from Asiatick Researches: The Many learned mythologists, with Giraldus at their head, consider the peaceful Minerva as the Isis of Egypt, from whose temple at Sais, a wonderful inscription is quoted by Plutarch, which has a resemblance to the four Sanscrit (Sanskrit) verses exhibited as the text of the Bhágavat: "I am all, that has been, and is, and shall be; and my veil no mortal hath ever removed."⁽⁸⁴⁾

The eleventh hour of The Book of the Hidden Chamber enfolds an echo of the inscriptions of Temple of Neith.

This god, he calls them by their names,
and they breathe when hearing his voice.

81. Essay on the Hieroglyphic System of M. Champollion, Junior. and on the advantages which it offers to sacred criticism, By J. G. H. Greppo, Translated from French by Isaac Stuart, Boston, 1830, pp.226-227

82. Ibid. pp. 227-228

83. Ibid. p.228

84. Asiatick Researches, V. I, Calcutta, 1788, p.253

They are those who guard the forbidden gate of Sais,
which is unknown, unseen and unperceived. ⁽⁸⁵⁾

Massey sheds more light on Neith and the word Nef, the attribution of Ammon, mentioned by Greppo. In the beginning all came out of the Nu (Nun) the waters of the firmament; and existence is Nuti or Enti as entity. Enti means out of; froth, existence in a negative phase; water being the negative of Two Truths when the Breath is included. Nuti as froth shows the breath of life issuing from the Waters as it might in frog-spittle or the breath-bubbles of the submerged Water-cow, or Aphrodite personified as kindling into breathing life and beauty as she rises from the foam. Nuti, for froth, is the same word as Neith, and Aphrodite was the froth or breathing life of the waters. Neith is Hathor, the Egyptian Venus, Aphrodite from the froth or Nuti (i.e. Neith) in whom the breathing power was entified and named as that which came “out of” and was afterwards personified or represented as the mother of life, who had two characters derived from the liquid of life and the breath of being. Nef (Ammon) not only means the sailor, it is likewise a type-name for the knitter, spinner, and weaver in the Sanskrit Nabhi and Nabha; Greek, Nabh; Maori, Nape, to weave (also a fishing-line), Egyptian Nebt, a basket of woven wicker-work; Napet, in English, woven linen. Hence she who inspired the breath of life into the child was the weaver or spinner of the web of life personified in Mythology. She was both Argha and sail (the Egyptian hieroglyphic of Breath). ⁽⁸⁶⁾

In modern Egypt, we recognize the Arabic words 'Anf' and 'Nefes'; denoting nostrils and breathe. Clarke had paid attention to the word 'Nef – Ammon' and parallels in different cultures. He informs us: Next comes Kneph, or God as Spirit, the Spirit of God, often confounded with Amn (Ammon), also called Cnubis and Num. Both Plutarch and Diodorus tell us that his name signifies Spirit, the Num having an evident relation with the Greek [pneûma], and the Coptic word 'Nef,' meaning also to blow. So too the Arabic 'Nef' means breath, the Hebrew 'Nuf,' to flow, and the Greek *pnéô*, to breathe. At Esneh he is called the Breath of those in the Firmament, at Elephantine, Lord of the Inundations. ⁽⁸⁷⁾

Scholars and writers have assigned Neith a number of enterprises:

Protectress of weaving

Patroness of the loom

Inventor of weaving

Patroness of the domestic arts, weaving, hunting, medicine, war and weapons

Goddess of war and hunt

Protector of mummy bandages

Protectress of women and of marriage

Protectress of royal women

Protectress of the Red Crown

While investigating the essence of Neith, I came across the one page biography that embodies the cognition sought after. The goddess who wears the crown of the lower hemisphere, which in the paintings was colored red, and in the hieroglyphical inscriptions was called the teshr, or red cap, was accompanied by a legend, reading NT or NTH—the root of

85. The Egyptian Amduat: The Book of the hidden Chamber, 2007 Translated by David Warburton, Revised and Edited by Erik Hornung and Theodor Abt, p. 343

86. The Natural Genesis, 1883, by Gerald Massey, p. 151,154

87. Ten Great Religions, 1871, by James Freeman Clarke, p. 240

the word Nat, or Neith. Her name, too, is often expressed by a shuttle, determining the phonetic signs as "shuttle, weaver." By the Greeks she was paralleled to Minerva, and was the supposed inventress of the loom, the arts, and sciences. Her flesh was colored green, to indicate that she belonged to the invisible state, and that she presided over the netherworld. There was also a goddess called, in the hieroglyphics, the female Amoun, or Amoun-ti, who appeared to be a type of Neith; and in this character she was ram-headed. Neith was also represented under the attributes of the goddess Athor, or the West; and with the shuttle on her head. Besides the lotus sceptre, she also occasionally held a bow and arrows, to indicate warlike powers. Her principal worship was at Sais during the last native dynasty, although honors were paid her in the Thebaid. She was the mother of the god Re, or Sun, and is thus styled: "Neith, the great mother, engenderer of the Sun, her first-born;" and "the cow engendering the sun." Her constant appellation is the mother goddess. On the Borghese torso she nourishes with her milk two crocodiles, perhaps representing Horus and Pasht. Considered in her twofold capacity, she is entitled "Neith in the upper world, the great mother; in the lower world, mistress of Sais;" and as the mother goddesses ".....in the Mammisi " (mash-shini), or abode of accouchement. Considered as Amoun, she was entitled "The great chief resident in Thebes." Her fullest titles are in the worship of Caracalla at Esnah. The monarch is represented reaping in her presence, and the hieroglyphical legends state that "he reaps the corn manifested in the fields of the sun." The titles of Neith are "Neith the established great chief, mistress of the country of the upper region; the great cow, engenderer of the sun of the gods, mother of the sun, moving Athom the tribunal of the region of the abode of maternity; regent of the region of the abode of paternity."⁽⁸⁸⁾

The imagery of the temples and many inscriptions make clear that their intention was to localize their great prototype, the temple of the heavens. The dedicator of an inscription speaks thus of the temple of Neith, the mother of the Sun god Ra: 'Moreover, I informed him (Cambyses) also of the high consequence of the habitation of Neith; it is such as a heaven in all its quarters ('a heaven in its whole plan,' Renouf translates).⁽⁸⁹⁾

By interweaving the phrases that read: "Neith's partner being Duamutef, guardian of the stomach" and "abode of accouchement" and "the regency of the abodes of maternity and paternity", we perceive the ascertainable referral to the womb and pregnancy. The embryo brings motherhood into being, and the embryonic heartbeat, the positive symptom of life, institutes fatherhood. Neith, in her capacity, represents an immediate authority in "giving life to the fetus in the womb." An insight note here re-animates. Plutarch reported: And therefore at the temple of Minerva (Neith) at Sais there was carved in the porch an infant and an old man, and after them a hawk, and then a fish, and after all a hippopotamus, which, in a symbolical manner, contained this sentence: O ye that are born and that die, God hates impudence. From whence it is plain, that by a child and an old man they express our being born and our dying, by a hawk, God and by a fish, hatred, and by river-horse, impudence.⁽⁹⁰⁾ According to Clement, the whole means, "O you who are born, and you who die, remember, that the gods hate impudence."⁽⁹¹⁾ Neith, out of her holiness, is reminding humans of birth and death, the lifetime in between, and the morals loved by God.

88. Gallery of Antiquities: Selected from the British Museum, 1842, By Joseph Bonomi and Francis Arundale, p.12

89. Architecture, Mysticism and Myth, 1892, By W. R. Lethaby, p.24

90. Plutarch's Morals, V.IV, 1878, By William Baxter Philaethes. P.93

91. Lectures on the Elements of Hieroglyphics and Egyptian Antiquities, by Marcuis Spineto, 1829, p.236

The two winged-serpent deities occupying the upper-right and upper-left of Nut (fig. 3) are both Neith, recognized by the identical group of three icons painted next to the wings of each. Neith at the left, identified by her weaver's shuttle, manifests a distinguished capacity out of variant. The characterization of Neith and the approximation of her weaver's shuttle to the falcon (fig. 4) should have been looked at as an enigma therefore; a subject of investigation and research. The insightful thought of Gerald Massey here repeated: "Hence, she who inspired the breath of life into the child was the weaver or spinner of the web of life personified in Mythology," has been disregarded in the sphere of Egyptology. The web of life is of broad spectrum. Specifically, what Neith has been weaving? The revelation of Papyrus Harris that reads: "Lord of life, who fills the throat and gives breath to every nostril; who preserves alive all men by his sustenance. Lifetime, destiny and bringing up are under his authority," reveals the inseparable doctrines of "Breath of Life" and "Lifetime", the twin divine axioms of the Spirit. Incontrovertibly, Neith is the weaver of "Breath of Life" and "Lifetime".

As Goddess of war and hunt, we did not see Neith holding a quiver full of arrows or in a pose of archer. We have witnessed her holding a bow and merely two arrows that are insufficient for the *métier* of hunting. *Furthermore, war and hunting do not attune with her regency of the womb.* By the two arrows, Neith has been sighting the embryo and infusing the twin-axioms of the Spirit. The regency of Neith declares a divine truth that is unexplored in theology and untracked by pediatricians. The embryo, as from receiving the Breath of Life thru the moment of birth and from evolution to maturation, remains under the care of the Neith: "Nurse in the womb, Giver of breath, to nourish all that he made."

In the scenes of (fig. 1) and (fig. 2), we have witnessed the event of departure, death, and detachment. Counter to death, (fig. 3) is the overwhelming revelation of God's Creation. At this very moment, it is a premier in the history of mankind to discover the genuine Book of Genesis of Man, written and illustrated by the Egyptian hierophant. Furthermore, the trio-scenes reveal the divine doctrine of the "*tripartite nature of man*": Body, Spirit, and Soul.

The disciples of the Egyptian hierophant -being priests, scribes, wise men, and artists- never possessed the slightest hesitation in addressing "God-man" relationship. They excelled in the symbolization, manifestation and personification of this Holy bond. Such truth never escaped the thoughts of the Egyptians and led them to coin the appellation of "Father and Son" as early as the unbiased historical consciousness. Driven by faith and love, there has been no proscription or forbiddance in personifying the attributions of God. Four millennia before Christ, the Egyptians promulgated the term "Holy Spirit," personified in Neith. The Egyptian literature substantiated the doctrine of the "indwelling of Holy Spirit", a conception that antecedes it's counterpart in the Bible, as notable in the following texts.

From the Coffin Texts: I am he in his name! Make way for me, that I may see Nun and Amun! For I am that equipped spirit (akh) who passes by the guards. They do not speak for fear of *Him-whose-name-is-hidden, who is in my body*. I know him, I do not ignore him! I am equipped and effective in opening his portal! ⁽⁹²⁾ Behold, verily I have said unto thee, O Osiris, *I am a sahu of the god,* ⁽⁹³⁾ meaning "I am a spirit of the God."

From Book of Job: "All the while my breath is in me, and the spirit of God is in my nostrils, 27:3". "Cast me not away from thy presence; and take not thy holy spirit from me, 51:11".


92. Ancient Egyptian literature, V.I 1975 CT1130 and 1031, by Miriam Lichtheim, p.131

93. Budge, British Museum August 6th, 1909 lviii

"Thou sendest forth thy spirit, they are created: and thou renewest the face of the earth, 104:30". From the First Epistle of Paul the Apostle to the Corinthians: "Know ye not that ye are the temple of God, and that the Spirit of God dwelleth in you? (3:16)."

The pictorial narrations recognized in the three paintings have its counterpart in Book of Job: My days are swifter than a weaver's shuttle, and are spent without hope, (7:6). O remember that my life is wind: mine eye shall no more see good, (7:7). He cometh forth like a flower, and is cut down: he fleeth also as a shadow, and continueth not, (14:2). It is surprising that the terms used by Job and its explication comport with those discussed herein.

Job's cognizance of the weaver's shuttle has been questioned in year 1838. It has been doubted whether any such instrument were in use in the days of Job. Dr. Russell, in his account of Aleppo, shows that though they wove many kinds of curious cloth, yet no shuttle was used, as they conducted every thread of the woof by their fingers. That some such instrument as the shuttle was in use from time immemorial, there can be no doubt: and it is certain that such an instrument must have been in the view of Job, without which the figure would lose its expression and force. In almost every nation the whole human existence has been compared to a web; and the principle of life, through the continual succession of moments, hours, days, weeks, months, and years, to a thread woven through that web. Job represents the thread of his life as being spun out with great rapidity and tenuity, and about to cut off. ⁽⁹⁴⁾ Such annotation and the compilation of the "weaver's shuttle" and "wind" (the hieroglyph of breath), then "shadow" in Book of Job, raise a question: has Job been in close neighboring to ancient Egypt?

Murray, in year 1920, debated the interpretation of Neith's ideogram as weaver's shuttle. In favor of our present subject as well as future scholarly research, it is wise not to ignore the argumentation of an eminent Egyptologist. Murray wrote: Neith has two emblems; one is certainly two arrows across a shield, and many suggestions have been made as to the meaning of the other. The most usual explanation is that it represents a shuttle, thus connecting the goddess with weaving. But the shape of the emblem shows that it cannot be a shuttle. A shuttle must of necessity taper at each end in order to pass freely between the warp threads, whereas the emblem shows two projections curving outwards at each end. Such an object, if thrown like a shuttle between threads, would inevitably catch in the threads and entangle and break them. Again, there is no proof that the shuttle was invented so early in the history of Egypt. The use of the shuttle presupposes some mechanical method of alternating all the warp threads at once; the earliest process of weaving was by laboriously passing a ball of thread in and out of the warp threads by hand. This method was continued even after the invention of the shuttle, as the width of the cloth shows; the cast of a hand-thrown shuttle is at most 4 ft., while the cloth in the tomb of the Two Brothers in the Middle Kingdom was 9 ft. wide; this must have been made by the slow and laborious method of passing the thread in and out by hand, but the skill shown proves that the weaver was well accustomed to the process. The emblem in question then is not a shuttle; the hieroglyphs of the Old Kingdom, which give the sign in detail, show that it represents two objects, curved sharply at each end and lashed back to back in a kind of case. The only object which at all resembles these things in shape is a bow of the type of  which is itself a stylized form of the bow carried by the men in the Hunters' palette, and is carved on the scorpion vase of Hierakonpolis. The curious folding of

94. The Holy Bible, with a Commentary and Critical Notes, Vol. II, 1836, by Adam Clarke, p.27

the bow-string in the Hierakonpolis example seems to indicate that the material was a strip of thick leather, which became goffered by pulling. Both emblems of the goddess are therefore weapons of war; the one is crossed arrows and shield, the other the two bows. ⁽⁹⁵⁾

Two arrows lashed back to back may be interpreted as a version of the *Shen* (next to discuss) where the twin-axioms of the Spirit conjointly tied nevertheless; hypotheses have no role in this research.

By close examination of the weaver's shuttle in (fig. 4) we notice the two ends of the shuttle are rigidly emphasized and eye-catching. The body of the shuttle is faintly visible, if visible at all. What is in between the two ends must be fibers, the token of Neith in her action of weaving the twin-axioms of the spirit.

The divine doctrine of Neith -*The Holy Spirit*- is simply narrated in (fig. 5). Neith is shown with a child sitting on her left forearm and an oval-top box on her head. In the confines of that box, there are two crossed arrows with heads downward. This is a notion of concealment. The twin-axioms of the spirit, symbolized by the twin-arrows, are under divine seal. No bow coexists with the arrows. On top of each of the three text columns, the same oval-top box is visible on standards in signification of divination. The scene is an archaic book read here for the first time.



Fig. 5 Neith

By the time of completing the topic of Neith, a breath-taking drawing of Neith came forth, (fig. 6). Dr. Ramadan El Sayed, Neith II, commented: "Neith shooting arrows at evil spirits attacking the deceased." We do not know from whatever mendacious account did El Sayed get his abstraction. The conjectured evil spirit is no other than the embryo, sketched in an envisioned position in the womb. Comparing the Egyptian sketch of the embryo with da Vinci's anatomical drawings of the embryo, (fig. 7 and fig. 8), we effortlessly perceive the identical sensibility.

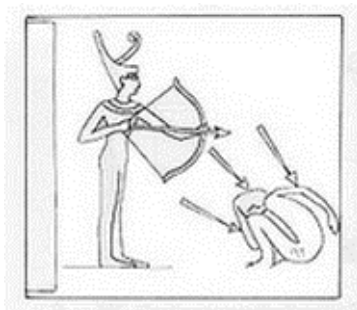


Fig. 6 Neith infusing the Spirit



Fig. 7 da Vinci's embryo



Fig. 8 da Vinci's embryo

Herein, Neith is targeting the fetus by three arrows, none penetrates his body. "He created the breath in the egg though there is no access to it." We have discussed two arrows, the third

95. Ancient Egypt Journal, year 1920. Article: Origins of Some Signs, by M. A Murray, p. 35

may symbolize “Destiny.” By virtue of the conspicuous pictorial and textual narrations, we veraciously adjudicate that Neith, neither has been a goddess of war nor her emblems illustrated weapons of war. Regrettable, her temple is now lost nevertheless; her Holiness shall revive in our consciousness.

Seshat and the Shen

Budge, in his comment on vignette 17 of Papyrus of Ani (fig. 9), said: The mummy of Ani lying on its bier, with a stand containing burning incense at the head and at the foot of it. Above the mummy hovers his Heart-soul in the form of a man-headed hawk holding in his claws the *Shen* ☉, the symbol of the sun's course and of eternity. This, the soul is presenting to its body with the view of making it everlasting. ⁽⁹⁶⁾


The scene of Papyrus of Ani may look different from that of (fig. 1) and (fig. 2). In actuality, the three scenes, meticulously, address the conception of departure, death, and detachment. The artist in Papyrus of Ani inclined to a more detailed and self-explanatory illustration; hence he introduced the *Shen* symbol. The artists of Irinufer and Neferrenpet tended to be exact in exemplifying a well-known doctrine in the ancient era. The mummy in Papyrus of Ani and the shadows of Irinufer and Neferrenpet represent the dead body. The human-headed bird on the ground in Irinufer is here in Ani in adjacent profile separated by three columns of text from Ani's mummy and heading to unknown entry, yet to resolve. As expounded, the man-headed hawk is hovering, ready to fly, holding in his talons the *Shen* ☉ symbol. In this mode, the hawk is verily taking the *Shen* away, not presenting it to the mummy as speculated in Egyptology. The hovering bird has never been apprehended nor authenticated in the sphere of Egyptology. Scholars, by mistaken inference, presupposed that the faculty of the Ba and Ba-bird is relevant to that particular bird. The perplexity originated from the erroneous interpretation of the chapters of the Book of the Dead and remained unnoticed since the publication of Papyrus of Ani in color by Budge in 1913.



(Fig. 9) Detail from vignette 17 of Papyrus of Ani

Egyptologists, satisfied by their conjectures of the *Shen* being a symbol of the sun's orbit, eternity, infinity or immortality, failed in raising whatever weighty thoughts in this respect. John O'Neill has published in 1897, a brief yet critical study of the *Shen* symbol. O'Neill wrote: Eternity may be conceived (but not comprehended) as re-entrant, that is as returning

96. The Book of the Dead, Volume I, 1913, by Budge, p. 290

into itself; when a circle would represent it, and come into play thus: the circle-symbol would have been helped into use, too, by various cycles which re-constitute certain celestial positions, and which of course led to the ancient belief that terrestrial events also re-happened at cyclic intervals. Of course the original suggestion of the circle-symbol would have come from the Universe-Revolution, the unit of time, that which was in fact conceived as being one with time, as explaining why all things take place in time, and as thus fitting the circle as a representation of time and its events, that is of the all. The sign  may combine all these ideas (of line and circle), and the point where the circle reposes on the line may be the Present. But "twere to consider too curiously, to consider so." It must not be forgotten either, that in the Egyptian symbol the line and circle (if such they be) are often bound together and become a bar and a ring joined by a clamp, as it were, and parti-colored so as to convey, apparently, *a complex set of ideas now perhaps forever lost to us.* ⁽⁹⁷⁾ Petrie in his book "Amulets" describes a circle of cord: Shen, explained as Onkh-shau (Lacau, 112). Meaning "Benefits of life," as shen means "fullness, completion," this implies the fullness of the gains and rewards of life. ⁽⁹⁸⁾

The profound insights of O'Neill's "The circle is a representation of time and its events," and Lacau's "Benefits of Life, Fullness, and Completion" have been at hand for a century for whoever is zealous in pursuing the idea behind the *Shen* symbol.

Once more, we read: "Lord of life, who fills the throat and gives breath to every nostril; who preserves alive all men by his sustenance. Lifetime, destiny and bringing up are under his authority, *men live by that which comes out of his mouth.*" The Egyptian text explicitly proclaims God's Word. Djehuti (Thoth) has been the guardian of the sacred writings and, together with Seshat his apprentice and assistant, have been entrusted in recording the Word of God. "The double barrier against the plebs has been opened by *hnw*, Seshat has allotted my abode," hereof, the destiny of the spiritual essence of man had been initially determined and written down by Seshat. Together with Djehuti or on her own, Seshat has been depicted inscribing the Book of the King, narrating his destiny during a predestined lifetime, (fig. 10). On the walls of temples, we view Seshat, and occasionally Thoth, holding by her left hand a notched palm-branch having sixty-four notches, while by her right hand, writing or recording on the notches that bear resemblance to the leaves of book. The depiction of the *Shen* at the lower end of the palm-branch is a designation of the *Shen* being the root of the palm-branch, (fig. 11).

The more we pursue Seshat in texts and illustrations, the broader we perceive her faculty and the pre-inscribed Book of Life, consequently penetrating the conception of the *Shen*. From a drawing on the north wall of the Chapel of Seti within Temple of Seti I at Abydos, we read the wording of Seshat: Words spoken by the great Seshat, Lady of the House of Books. Nekhbet and Edjo of Depyt have reared my lord embracing his beauties, the king of Upper and Lower Egypt, Men-Maet-Ra. "Behold, it is commanded to record his kingship, my hand writes his great lifetime, according what comes forth from *the mouth of Ra* (the Word). My reed pen forever, and paint for eternity, and the bowl of water for millions of great many jubilee festivals for the king of Upper and Lower Egypt, Men-Maet-Ra."

97. Night of the Gods: An Inquiry into Cosmic and Cosmogonic Mythology and Symbolism Volume II, 1897 By John O'Neill pp.781-782

98. Amulets 1914, by W.M. Flinders Petrie, , p.22



Fig. 10 Thoth and Seshat writing the destiny of Ramses II on the leaves of Persea Tree. (Relief from Rameseum at Thebes)



Fig. 11 Seshat, notched palm-branch, Shen

A good example of a late temple text in which morality has been integrated into a generalized concept of purity is a well-known inscription from the temple of Edfu appended as a sort of commentary to a scene of the offering of Ma'at. It is found above one of the gates leading from the forecourt to the first columned hall of the temple, and accordingly displays the characteristic formulery of a rite of passage, though the text was secondarily reworked into a speech of the titulary of goddess of books and libraries, Seshat. It runs as follows:

Seshat speaks:

I have come to you, O (God of) Edfu with the dappled plumage, that I may set down in writing before you the doer of good and the doer of evil, namely:

He who leads in wrongfully,

he who enters when unclean,

he who speaks falsehood in your house;

he who discerns right from wrong,

he who is pure,

he whose heart is righteous, walking in righteousness;

he who does harm to your servants in your city;

he who loves (= cares for) your attendants exceedingly;

he who accepts bribes, he who favors the mighty to the detriment of the weak,

he who covets the property of your temple.

He who judges with the heart, taking neither bribes nor the share of any man.

I write down good (= blessings) for him who does good in your city,

I reject the character of the evildoer [...] [he who does good] in your [sight] will endure forever, but the evildoer shall perish everlastingly. ⁽⁹⁹⁾

It was the god Ptah who issued instructions (for the building), while Thoth put them into writing. The tightening and loosening of the measuring rope (were performed) by the King

99. Transformations of the Inner Self in Ancient Religions. 1999. Chapter: Magical Ascesis and Moral Purity in Ancient Egypt by Robert Meyer, pp.53-54


himself and the goddess Seshat. It was built from stone as a work for eternity, in order to make his (the god's) house splendid, lasting until the end of time. ⁽¹⁰⁰⁾ The first of all Senut-festivals on the occasion of extending the measuring rope at the foundation of the Great Seat of Ra-Harakhty (Edfu), of the foundation of the Throne Seat of the Protector of his Father (Edfu). The King himself and the goddess Seshat, the great one, established the plan of the First Shrine (Edfu). The correct position of the temple chambers was determined by the gods of the creator-word together with the Lord of the Heden Plant (Thoth). ⁽¹⁰¹⁾


In Egypt, Seshat and the king mark off the lines of the temple with stakes and a measuring line in accord with astronomical observations. The particular features of these plans are often difficult to reconstruct, but the main idea is clear: the orientation takes the temple up into the divine order. ⁽¹⁰²⁾ Seshat, Lady of the House of Books, is being spiritually evoked by reason of her divine knowledge.

The *Shen* taken away by the hovering bird is the twin-axioms of the Spirit, the breath of life and the lifetime, conjointly bounded. Therefore, the *Shen* is the identification of the hovering bird, the *Spirit*. Seshat is who gave vigorous tenor to the term 'Lifetime'. God's word written down in a book, symbolized by the non-whirling life cycle, encompassing predestined life span and advancing clockwise or likely anti-clockwise until it stops or locks at the bound. The book fulfilled and it is due time for the Bird-Spirit to depart the body, take off and hover while holding the *Shen* in preparation for heading up to the invisible sphere of Neith, rejoining the Holy Spirit.

The Egyptians keep taking us by surprise. "My double has been found there with them, living among those who had lived on earth and who are in the Island of Fire. It has heard from the mouths of those who perform rites that that father of mine who is in the West has raised me up at the bringing about of the ending of my days in this land of the living when I had not yet brought up my fledglings, when I had not yet hatched my eggs, before I had attained my lifetime, before I had eaten the bread of my nurse, before I had drunk my due measure of milk, before I had furnished my house of the living in the Island of Fire," CT. Spell 39 ⁽¹⁰³⁾. The extraordinary paragraph of the spell encapsulates the cognizance of our subject matter. We encounter both Seshat the scribe of the primeval book of man's life cycle and Neith the weaver of 'breath of life' and 'lifetime' and the regent of the abodes of maternity and paternity.

Scribes' palettes render commendable Egyptian resources destined for the sacred *Shen*. Coequally, the design of the palettes agitates problematic question. Glanville, in 1932, described a number of palettes in the possession of British Museum. ⁽¹⁰⁴⁾

Scribe Palette No. 12786: Two wells (oval) in the shape of . Remains of paint and considerable stains show that the upper well was for black, and the lower for red ink.

Scribe Palette No. 5512: Usual New Kingdom type with bridge (now lost), except that there are fourteen wells in all, of which the two central with the slot are decorated with faint incised and inked lines in imitation of . A hieroglyphic dedication reads: "An offering which the King gives to Amun, Lord of Karnak, the sole god, who lives by truth: that he may cause

100. Temple of Edfu: A Guide by an Ancient Egyptian Priest. 2004, by Dieter Kurth translated by Anthony Alcock, P.27


101. Ibid. p. 49

102. The Meaning of Religion: Lectures in the Phenomenology of Religion 1960, By W. Brede Kristensen, translated by John B. Carman, p. 375

103. The Ancient Egyptian Coffin Texts, Vol. I, 1973, by R. O. Faulkner, Spell 39, p.31

104. JEA Vol. 18, No. 1/2 (May, 1932), Scribes' Palettes in the British Museum. Part I, by S. R. K. Glanville, pp. 55-60

sweet airs to come forth before him and his praises to be high in the royal household; for the ka of the chief steward of the King, Merire. An offering which the King gives to Thoth, Lord of Hieroglyphs: that he may grant knowledge of the writings that came forth from him and understanding of the hieroglyphs, to the ka of the (Reptihaty), the prince at the head of the King's favourites, the chief steward of the King, Merire. (Done by) the scribe of the chief steward [Merire]", T-n-n (Tenen). At the top of the palette, above the wells, a cartouche reads "(Long) live the Good God, Lord of the Two Lands, Menkheprure, beloved of Thoth Chief of Hesert."

Scribe Palette No. 5513 (fig. 12): Usual New Kingdom type with two wells of diameter 1'1 cm. in the form of , the lines surrounding the hollow being incised. The wells are not more than 0'3 cm. deep. At the top of the palette there is a horizontal cartouche similarly incised and coloured: "The good God Nebmaatre, beloved of Thoth, Lord of Hieroglyphs."

Scribe Palette No. 12778: vertical lines of hieroglyph read; "An offering which the King gives to Osiris, the Lord of the Sacred Land; that he may give bread, beer, oxen, geese, clothes, incense, unguents and every good and pure thing for the ka of the great scribe of the water [i.e., the sacred lake] in the house of Amenre'sonter, Amenmose, justified of all the gods of Thebes. An offering which the King gives to Thoth, Lord of Hieroglyphs, on behalf of all the gods: that he may give a going and coming in the Necropolis without repulse of the soul; for the ka of the great scribe of the water, of the temple of Menmaatre, in the house of Amun, Amenmose, justified of Osiris."

Scribe Palette 5514: It consists of the names and titles of Ramesses II on either side of the phrase "Beloved of Thoth," with "May he cause him to celebrate millions of sed-festivals" repeated under each cartouche. Three vertical lines of dedicatory inscriptions read: "(An offering which the king gives to) Thoth who judges right: may he give records of millions of years, for the Son of the Sun Rameses-Meryamen, given life forever. (An offering which the king gives to) Seshat: may she give years of the kingship of Horakhty to the King of Upper and Lower Egypt Usermaatre like Re forever.

Scribe Palette no. 12779 (fig. 13): On either side of the slot are dedicatory inscriptions; "An offering which the King gives to Thoth, Lord of Eshmun, and Seshat lady of writings: that they may give a thousand of oxen, a thousand of duck, a thousand of oil, a thousand of incense, a thousand of cloth-every good and pure thing-for the ka of him who is singularly favored of his god, the scribe An offering which the king gives to Osiris, lord of Ta-jeser: that he may grant that (he [the deceased]) receive the smell which comes forth before the offerings that go up on his [Osiris's] altars, and that he may snuff the sweet airs of the north wind....".

The forgathering of Thoth, Lord of Hieroglyph, Seshat, Records, and the Two Wells in the shape of *Shen*, reverberate the conception of the *Shen*. Are there grounds for precisely two, or twin, *Shen* wells and why especially for black and red ink?



Fig. 12 Scribe Palette No. 5513



Fig. 13 Scribe Palette no. 12779

Clement of Alexandria proceeds: "In Egypt each individual cultivates a particular branch of philosophy; and this principally appears in their sacred ceremonies. For, before all, goes the Singer, carrying in his hand one of the symbols of music. He is said to be obliged to learn two books of those of Hermes, one of which contains hymns of the gods, and the other the rules by which a prince ought to live. After the singer comes the Horoscopus, *holding a clock* (a horologium or sun-dial), and a *branch of a palm tree*, which are the symbols of astrology. He must have perpetually in his mouth, that is, he must know well by heart, the books of Hermes that treat of astrology, and these are four in number." ⁽¹⁰⁵⁾ Diodorus and Herodotus, as well, have narrated the six Orders of Egyptian Priests, the Horoscopus comes second. The classical historians have given the description of the symbols of astrology, unknowing that these symbols are no other than the *notched palm-branch* and the *Shen*, the symbols of Seshat and Thoth. Right now, we are discovering the roots of Astrology and Zodiac in ancient Egypt. Driven by the spirit of penetrating the unknown and the avidity of unlocking the pre-inscribed Book of Life that is embedded in the *Shen*, the Egyptians contemplated the sphere, figured out the constellations, composed the zodiac, and excelled in the science of Astrology.

The *Shen*, being the repository of *God's Word*, has been endued with heavenly order. The *Shen* has been engraved on different monuments, especially stela. At top of Stela of Khamy (fig. 14) ⁽¹⁰⁶⁾, the artist engraved the *Shen* atop celestial waters and in-between the two eyes of Ra. The order of the *Shen* ascertains its divine prominence. Bolshakov, the architect of the fanciful theory of "sight and light of the ka", mentioned: "the meaning of the combination of ☉ and eyes which appears not only on stelae, but also on coffins, pyramidions, and other monuments, and which is one of the most widespread Egyptian symbols, becomes obvious. This composition provides the deceased with sight: eyes enable him to see, whereas the ring equal to the sun gives him light, the outer possibility of seeing!" ⁽¹⁰⁷⁾



Fig. 14 Stela of Khamy, Nineteenth Dynasty, Thebes

The Egyptian Conception of "Sahu"

Neith and her ideographs together with Seshat and her ideograms have been pivotal in bringing the Egyptian conception of the spirit to light. Nonetheless, it is worthwhile to examine the hieroglyphics in hope of coming across an immediate definition of the *Spirit*. The leading clue in this respect is the Egyptian term "Sahu".

105. Lectures on the Elements of Hieroglyphics and Egyptian Antiquities, by Marcuis Spineto, 1829, p. 306

106. Hieroglyphic Texts from Egyptian Stelae, Part 9, 1970, Edited by T. G. James, Plate XLI, Stelae No. 344

107. Man and His Double: In Egyptian Ideology of the Old Kingdom, By Andrey O. Bolshakov, 1997 p. 181

"Sahu" in Scholars' Writings

Budge believed that the *Sahu* came into existence by ceremonial recitations. The glorified body, to which had been united the soul, and spirit, and power, and name of the deceased, had its abode in heaven. This new body of the deceased in heaven was called *Sahu* and may for all practical purposes be termed the spiritual body; it grew out of the dead body and was called into existence by the ceremonies which were performed, and the words which were recited by the priests on the day when the mummified body was laid in the tomb.⁽¹⁰⁸⁾ The pictures of the beatified as seen in papyri show us that this risen body had the form and appearance of the physical body which had been mummified and laid in the grave. We know that the *Ka* was maintained by the offerings of relatives and friends of the dead, but we have no information as to the means by which the *Sahu* or revived body was kept in existence. The word "*sahu*" seems to mean something like "free," "noble," "chief," and in this case it appears to be used as the name for a body which has, by means of the religious ceremonies that have been performed over it, obtained freedom from the material body and power whereby it has become incorruptible and everlasting. Hence arose the great importance of funeral ceremonies and offerings, which caused a spiritual body to spring from the physical body, and the *Ka* to continue its existence after the death of the body to which it belonged. As the physical body formed the abiding place of the *Ka* and the soul, so the spiritual body was believed to afford a dwelling-place for the soul, for it is distinctly said that "souls enter into their *sahu*." And the spiritual body had power to journey everywhere in heaven and on earth.⁽¹⁰⁹⁾ The *Sahu*, or Spirit-body, which was revived from the physical body, was wholly independent of offerings, for it derived its sustenance from the *Khu*, or Spirit-soul, and this was self-existent and immortal. Therefore it was the *Sahu* which entered heaven and lived with Osiris and the blessed for all eternity.⁽¹¹⁰⁾

Wiedemann observed the *Sahu* as an empty hull. The *Sahu* was considered as immortal. This is invariably depicted as a swathed mummy, and represented the form which the man wore upon earth. Originally it was related to the *Ka*, but whereas the latter was a complete personality, the *Sahu* was nothing but a hull, a form without contents. Yet this also was of the gods and imperishable, returning to its heavenly home when death had set it free. Since the body, or *Kha*, had also the same form, it naturally came about that when the mummy was mentioned in religious texts as reanimated by the *Ka* it was frequently confounded with the *Sahu*. In this sense it is said that "the *Sahu* lives in the Sarcophagus (or in the underworld), it grows, it renews itself. But in more precise texts the two things are kept distinct, as, e.g., "the *Ba* (soul) sees its *Kha*, it rests upon its *Sahu*". At such times the *Ba* had power over the *Sahu*, and, as is said on the Sarcophagus of Panehemisis, "the *SAHU* lives at the command of the *Ba*." (comment: Von Bergmann, *Sarkophag des Pmehcmisis*, I., p. 37, where the translation is not quite accurately given.⁽¹¹¹⁾

Petrie has a different view. The *sahu* or mummy is associated particularly with the *ba*; and the *ba* bird is often shown as resting on the mummy or seeking to re-enter it. The *ka*, *khu*, and *khat* seem to form one group; the *ba* and *sahu* belong to another.⁽¹¹²⁾

108. The Gods of the Egyptians or Studies in Egyptian Mythology Vol. I, 1904, By E. A. Wallis Budge, p. 163-164

109. Osiris and the Egyptian Resurrection, Vol. II, 1911 E. A. Wallis Budge p. 124

110. Ibid. p. 134

111. The Ancient Egyptian Doctrine of the Immortality of the Soul, 1895, by Alfred Wiedemann, pp. 41-42

112. The Religion of Ancient Egypt, 1906, By W. M. Flinders Petrie p.9-10

Paul Carus: the body when mummified is called sahu and is pictured as an upright mummy. When the deceased has been justified before the judgment throne of Osiris, and when his heart has been returned to him, he is regarded as having received the benediction of truth and becomes maa-kheru and is translated in English, "triumphant," "justified," "victorious," or "sainted." When the body has been sainted, it is supposed to be in possession of a spiritual body; it becomes luminous and is possessed of an incorruptible sahu, a transfigured body. ⁽¹¹³⁾

Massey imagined the Sahu under a complex process. The constituent parts of the permanent soul, which were seven altogether, these are: (1) The Khabit or dark shade; (2) the Ba or light shade; (3) the breathing heart; (4) the Sekhem; (5) the Sahu; (6) the Khu; (7) the Ka. When the Manes has become a Khu, the Ka is still a typical ideal ahead of him; so far ahead or aloof that he propitiates it with offerings. In fact, he presents himself as the sacrificial victim that would die to attain conjunction with his Ka, his image of eternal duration, his type of totality, in which the seven souls were permanently unified in one at last. ⁽¹¹⁴⁾ The Osiris is told to enter the boat, his reward being the seat which receives his sahu or spirit mummy. Clearly this can only refer to the spiritual body, as the earthly mummy was left on the earth outside the gates of Amenta. The word sahu (or the mummy) is employed to express the future form as well as the old. But it is a spiritual sahu, the divine mummy. ⁽¹¹⁵⁾ The primitive reality, it perpetuates the "sacred mystery" of converting the corpse into the sahu, the transubstantiation of the inert Osiris by descent of Ra. ⁽¹¹⁶⁾ Osiris, the hidden god in the earth of Amenta, does not come forth at all except in the person of the risen Horus, who is the manifestor for the ever-hidden father. To issue thus he makes his transfiguration which constitutes the mystery, not the miracle, of the resurrection. Osiris defecates and spiritualizes. The mummy as *corpse* is transubstantiated into the sahu, the mortal Horus into the immortal, and the physical mummy disappears. But it did not disappear because the living Horus rose up and walked off with the dead body of Osiris. When the transformation took place the type was changed in a moment, in the "twinkling of an eye." The mummy Osiris transubstantiates, and makes his transformation into Osiris-sahu. ⁽¹¹⁷⁾

Naydler: When we come to consider the akh, the final stage in the relationship to the physical body unfolds, in which the akh is released entirely from it. But this release involved a newfound awareness of a "spiritual body" (the sah or sahu), which henceforth became the vehicle of the akh's individualized consciousness. The "germination" of the spiritual body from the physical was an important esoteric event. ⁽¹¹⁸⁾ It is sufficient here to point to the likelihood that the germination of the spiritual body from the physical corresponded both to a "remembering" experience and to the metamorphosis of the ba into the akh. Thus the akh and the sahu came into existence at same time, and this event marked the liberation of a person from the Osirian realm of the Underworld and the tomb. ⁽¹¹⁹⁾

113. The Monist vol. 15, No. 3, July 1905, the conception of the soul and the belief in resurrection among the Egyptians, By Paul Carus p.421-422

114. Ancient Egypt: the light of the World, Vol. I, 1907, By Gerald Massey, p.203

115. Ibid. p. 214


116. Ibid. p.219


117. Ibid p. 225


118. Temple of the Cosmos: The Ancient Egyptian Experience of the Sacred, 1996, Jeremy Naydler p. 209

119. Ibid. p.201


Evoking the Seal

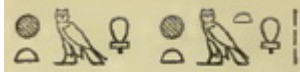
We are in the process of investigating the hieroglyphic name of the man-headed bird seen hovering over the mummy or by the shadow, holding, or not, in his talons the Shen symbol, the figure we identified by the Spirit. The figuration  is not a hieroglyphic letter and has no phonetic value. It is an ideograph commonly set in hieroglyphic texts and interpreted as the 'Seal'. In "An Egyptian Hieroglyphic Dictionary, Volumes I and II" of Budge, it is recognizable that Budge had paid attention to the Seal in almost the hieroglyphic phrases that comprised this ideograph. Here are examples.


Bearer of the seal of the King 

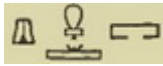
Keeper of the seal 

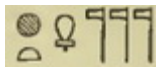
Royal Seal 

Scribe of the things under seal 

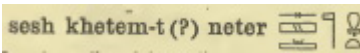

Sealing with seals 

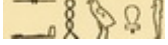
Sealing the strong rooms 


"Under the seal," said especially of orders sealed with the palace seal 

Seal of the gods 

Scribe of the sealing of the god

 sesh khetem-t (P) neter 

The text,  (note the upright mummy) translated for Sahu and interpreted by train of scholars as 'Spirit-Body,' 'Spiritual Body,' 'Glorified Body,' 'Mummy,' 'transfigured Body,' 'Immortal Body,' 'revivified body,' 'Astral Soul,' 'divine mummy,' 'incorruptible spiritual body' and 'Noble Dead.'

The text  (note the mummy lay down) translated and interpreted by Budge as 'Aakhu: spirit-soul of god or man' and as 'Akh: spirit or soul' by others.

Two distinct hieroglyphic texts comprising the ideograph of the 'Seal' have been translated and interpreted, yet the 'Seal' has been disregarded and entirely omitted. None of the scholars psyched out the "Seal," that is why she migrated in a veil. In the absence of volition of gleaning the truth, the mummy, figured upright or lay down, captured the sight of the scholars and escorted them in decades of "mummy delusions."

By evoking the 'Seal', the true interpretation of Sahu and Akh reinvigorate as "Sahu under Divine Seal" and "Akh under Divine Seal." The hieroglyph of God or divinity is absent from both texts nevertheless, as discussed earlier, the Egyptians have been fully aware of the divine genesis of man and of being from birth to death then to the other world under the seal of God. The Seal has been resolutely inserted in the two hieroglyphic texts to manifest the divinity of the Sahu and the Akh.

The Litany of Ra endorses the Egyptian conception of the two spiritual constituents of man: "The royal Osiris has his throne in heaven, he traverses the horizons in Ra's train, he is at peace in the heavens, in Ra's fields, his share is upon the horizon in the fields of Aalu; he traverses the earth like Ra, he is wise like Thoth. He walks at will; he hastens in his course, *like Sahu with the mysterious names, who becomes two divinities*. The royal Osiris *becomes two divinities*." ⁽¹²⁰⁾ The Sahu -used in plural- enfolds two divinities and the royal Osiris becomes two divinities as well. The plural Sahu explicate the spiritual nature of the two divinities.

And the recitation of Pepi I is the peremptory corroboration of the Ancient Egyptian conception of the tripartite nature of man; Body, Spirit, and Soul. Recitation by Isis and Nephthys: The Screecher has come, the kite has come: it is Isis and Nephthys. They have come in search of their brother Osiris, in search of their brother, this Pepi. You have not rot, Pepi; you have no sweat, Pepi; you have no outflow, Pepi; you have no dust, Pepi—you of the Screecher, the Screecher's son; you of the mooring, who came from the Mooring Post; *you of the separation into three*—in these your four days and your eight nights." ⁽¹²¹⁾

If questioning the insertion of the mummy in texts and discarding it in conceptualization, the answer transpires from the Egyptian legacy. The two spiritual divinities are saliently incarnated in the scenes of Tomb of Irinufer and the vignette from the Book of the Dead of Neferrenpet and the vignette 17 of Papyrus of Ani (Figs. 1, 2, 8). The shadow and the mummy are prominently depicted in order to manifest the tripartite nature of man and the phenomenon of death that foreordains the departure of the Spirit by the timing of the *Shen*, the detachment of the Soul and her heading to the portal of judgment, and the indubitable 'dust to dust' of the body. The Egyptians did not differentiate between the inevitable fate of the corpse and that of the mummified body. Corpse is eaten by worms and mummy is no more than a wrapper of skeleton covered by dried skin. *BD* Chapter of making the Sahu to enter the Tuat on the day of the funeral: "Deliver thou him from the worms which are in Ra-stau, which live upon the bodies of men and women, and feed upon their blood."

The "two divinities" are the Spirit and the Soul as termed in the theology and philosophy of Judaism, Christianity and Islam, even mostly misapprehend. Coming across an unspecified Sahu and conforming to the ancient Egyptian conception of the two divinities, it is sensible to distinguish the Spirit by "Sahu-Spirit under divine seal" and the Soul by "Sahu-Soul under divine seal." It is only for the Egyptian texts to arbitrate the Sahu in question.

A Heart Scarab inscribed: "I am worthy to enter before thy Sahu. I grant to enter thy soul into the guarding by Aten. Receive thou land of wheat belonging upon the altar of Un-nefer in the house of Aten." Petrie commented: 'This is the only heart scarab of the Aten period, with a formula new to us'. ⁽¹²²⁾

120. Records of the Past, Vol. VIII, 1876, by Edouard Naville, p.127

121. The Ancient Egyptian Pyramid Texts, 2005, by James P. Allen p. 102

122. Scarabs and Cylinders, 1917, By W. M. Flinders Petrie, p. xlvii

The speaker discourses the Sahu and the Soul of the addressee. We recollect the deficiency of a standard interpretation of the Ba, Ka, and Akh in Egyptology and the soul herein could be any one of the three, meaning Sahu-Soul. Therefore, the speaker has been addressing the Sahu-Spirit and the Sahu-Soul, the two divinities.

In Chapter CXXX of the Book of the Dead the deceased Nu is declared to have received this sahu from the god, in other words Osiris rewarded the beatified dead by bestowing upon them his spiritual form; and elsewhere the deceased says, "Behold, verily I have said unto thee, O Osiris, I am a sahu of the god," i.e. of Osiris.⁽¹²³⁾ Budge manipulated the text by the insertion of "in other words Osiris rewarded the beatified dead by bestowing upon them his spiritual form." and "i.e. of Osiris". A number of scholars of the ancient Egyptian religion are of such temperament especially upon encountering the hieroglyphic sign of God indeterminate of name. Inclinations of that type are termed mental trickery and manipulation of consciousness. Reading the text free of the insertions, we perceive that text is signifying the Sahu-Spirit.

The tablet of Beka, now at Turin, thus describes the deceased:

I was just and true without malice, placing God in my heart and quick in discerning his will. I have come to the city of those who dwell in eternity. I have done good upon earth; I have done no wrong; I have done no crime; I have approved of nothing base or evil, but have taken pleasure in speaking the truth, for I well know the glory there is in doing this upon earth from the first action (of life) even to the tomb. . . . I am a Sahu who took pleasure in righteousness, conformably with the laws of the tribunal of the two-fold Right.⁽¹²⁴⁾ The deceased is praising his Sahu-Soul. Evidently, the Spirit is free of err, consequently of vulnerability of judgment.

The Chapter of making the Sahu to enter the Tuat on the day of the funeral, when the following words are to be said: Homage to thee, O thou who dwells in the Holy Hill (Set-Tchesert) of Amentet. The Osiris, the royal scribe, Nekhtu-Amen, whose word is true, knoweth thee, he knoweth thy name. Deliver thou him from the worms which are in Ra-stau, which live upon the bodies of men and women, and feed upon their blood, for Osiris, the favoured servant of the god of his city, the royal scribe Nekhtu-Amen, knoweth you, and he knoweth your names.⁽¹²⁵⁾ In this chapter the Sahu-Soul is contemplated. The Tuat is the abode of the souls in the other world.

The seven Arits are the crossing gates of the vindicated souls on their journey to Osiris residing in the Tuat of the other world.⁽¹²⁶⁾

The First Arit

"I say, O Osiris in truth, that I am the Sahu of the god, and I beseech thee not to let me be driven away, nor to be cast upon the wall of blazing fire. Let the way be opened in Ra-stau, let the pain of the Osiris be relieved, embrace that which the Balance hath weighed, let a path be made for the Osiris in the Great Valley, and let the Osiris have light to guide him on his way." The soul of the dead Ani, up to this time, reminisce he is the Sahu of God, forthrightly; it is the Sahu-Spirit.

123. Budge, British Museum August 6th, 1909 p. lviii

124. Lectures on the Origin and Growth of Religion as Illustrated by the Religion of Ancient Egypt, 1880, by Sir P. Le Page Renouf pp. 73-74


125. The Book of the Dead, Vol. II [CHAPTER IB From the Papyrus of Nekhtu-Amen, ed. Naville), Budge p.365

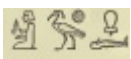
126. Ibid. p. 402

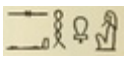
The Seventh Arit

The Osiris the scribe Ani, whose word is truth, shall say [when he cometh to this Arit]: "I have come unto thee, O Osiris, being purified from foul emissions (or, emanations). Thou go round about heaven, thou see Ra, thou see the beings who have knowledge. [Hail], thou One! Behold, thou art in the Sektet Boat which traverses the heavens. I speak what I will to his Sahu (*Spirit-body*). He is strong, and cometh into being even [as] he spoke. Thou meet him face to face. Prepare thou for me all the ways which are good [and which lead] to thee." Ani speaks of what he desires to the Sahu of Osiris. The Tuat (Duat) is the abode of the justified souls, even Osiris, so Ani speaks to Sahu-Soul of Osiris.

Isolating the hieroglyph of Spirit

The hieroglyph  has been defined as both the Spirit "Sahu-Spirit under divine seal" and the Soul "Sahu-Soul under divine seal".

The Egyptians singled out the Akh  that is defined "Sahu-Soul under divine seal."

Originating in the first Arit of Papyrus of Ani, the Egyptians, explicitly and exclusively, dignified the Spirit by the notion of *divinity*  in the absence of the *mummy*. Herein, the spirit is interpreted: "Sahu-Spirit: the seal of God". We remember the oval-top box atop Neith's head (fig. 5) and the "The twin-axioms of the spirit, symbolized by the twin-arrows, are under divine seal."

The praise of the gods in Papyrus Harris that reads: "Under their charge is the *breath of life*, and the *term of life is under their seal*, which their father (god) made, on coming forth from their mouth," substantiates the authentic conception of the "twin-axioms of the spirit; breath of life and lifetime," and "Sahu-spirit the seal of God." In modern Egypt, when somebody dies, it is traditional to say: "The divine secret has discharged," meaning the Spirit has departed.

The ancient Egyptian, in his speech and iconography, has been in such wonderful experience of numinous consciousness. Himself, introduced us to his primal knowledge of Genesis of Man, the tripartite nature of human, and the dual spiritual constituents. It is him who enlightened us of his conception of the "Sahu-spirit: the seal of God".

Chapter III

The Doctrine of the Soul

The Egyptian hierophant has remarkably defined the divine doctrine of Sahu-Spirit. By reason, we expect he has, as well, defined the divine doctrine of Sahu-Soul. Right now, it is time to investigate the domain of the falcon bound to a proprietary ground line.

In fig. 15, Geb is portrayed lying on ground, his/her upper body right below the falcon and a sort of plant sprouting out of his/her stretched right arm. Just above the sprout, a base iconized at the center by an "unidentified dark object". Atop this base, we notice a bar balanced over the "unidentified dark object" and iconized on both sides, the icon at the left colored red while the other at right colored black. The "assemblage" of Geb, the sprout, and the three icons put together in the domain of the falcon should have symbolized a conception or a coded doctrine or rather Divine revelation that is solely for the Egyptians to decode and explicate. From the Egyptian iconography that has been investigated in Chapter II, we learned a fundamental rule: we should not overlook or underestimate the minute details. The sprout and each of the three icons signify referrals to the untold chapters of the Egyptian Book of Genesis of man.



Fig. 15 Fragment of coffin of Nesj-ta-udjat-akhet: detail

To comprehend the message of the "assemblage", we had to travel way back in history, exactly to the speechless Predynastic and Early Dynastic Egypt, antedating the time of Nesj-ta-udjat-akhet by over two millennia.

Capart questioned in year 1905: Is there any method of determining the relative degrees of any one civilization? That which is called civilization is so complicated, even in its simplest forms, that it is impossible, at any rate in our day, to determine with any certainty the factors that produce it. If we were to compare the various civilizations in all their manifestations, we should probably not attain our end; but we should be able to solve our problem fairly easily, if we were to succeed in finding an *isolated factor*, which would be easy to determine and sufficiently important to pass as characteristic of the whole of a civilization. ⁽¹⁾ Is the isolated factor of the ancient Egyptian civilization can be traced, found, and validated in the Predynastic era?

"Before the Pyramids: The Origins of Egyptian Civilization," is the book and catalogue that accompanied the exhibition of the same title organized by the Oriental Institute of the University of Chicago on March 29 to December 31, 2011 and represents the most recent publication to discuss Predynastic and Early Dynastic Egypt. Stein, in the forward writes: "It is specially challenging for us to understand and reconstruct the Predynastic origins of Egypt

1. Primitive Art in Egypt, By Jean Capart, Translated by A. S. Griffith, London 1905, p.12

because so many of the key developments took place before the invention of writing, about 3300 BC. Without texts, researchers are forced to rely heavily on purely archaeological evidence and the interpretation of relatively small number of artistic depictions of key events and processes. Our exhibit presents some of the objects that are uniquely important in this wordless puzzle." Teeter in the introduction wrote, "The inaccessibility of information on earliest Egypt is particularly unfortunate because the study of the Predynastic and Early Dynastic periods is such rapidly evolving discipline. It is full of excitement with new discoveries and new interpretations that are upending long-held conclusions. You will encounter differences of opinion and varying interpretations, and in many cases, questions that cannot yet be answered and iconographic features that cannot be decisively deciphered. Because the study of Predynastic Egypt is such a rapidly evolving and specialized field, it was essential to involve those who are on the forefront of the discipline." Andelković in his contribution said "Archaeological finds, as the only surviving residues that constitute the record, or rather the remains of it, are burdened with many modern expectations – scientific, historical, aesthetic, to mention but a few. However, what we usually overlook is the fact that those barely visible ancient footprints of the human past do not lead down an abstract, long-gone, blind alley – they lead to human presence, to us." ⁽²⁾ Excepting the nature of burials, none of the contributors of "Before the Pyramids" lighted upon the potentiality of religious traditions of Predynastic Egyptians or hit upon a clue for such traditions.

O'Connor summarizes the earlier scholarly discussions of Predynastic and Early dynastic palettes by saying: The relatively large, sometimes elaborately decorated slate palettes—considered for these reasons to be ceremonial—produced during the late prehistoric, and very early historic times in Egypt have been several times discussed at length in recent years. Thus, their long-recognized importance in terms of both early Egyptian culture or civilization, and the history of Egyptian art in general, has been once more highlighted. In reviewing both recent and earlier discussions of these palettes, I have been struck by two issues which are significantly related to each other. First, the palettes each individually display a "program," a structured arrangement of pictorial elements carved in relief; and, as a whole, belong to a larger "program" in that a number of motifs and themes recur on several palettes, while other motifs and themes found on other decorated items of the time are largely, although not entirely, excluded. Naturally, much attention has been paid by scholars to deciphering the meaning of the programs, specific and general, associated with the palettes. Equally naturally, there is considerable disagreement about what that meaning, or meanings might be. Amongst more recent commentators, one can compare Tefnin's argument that the imagery on the palettes does not narrate an event with Davis' claim that on the palettes the "images seem to be organized as narratives to be 'read' in a specific way" and that, "Irrespective of the functions" of the palettes" they work as pictorial narratives." Cialowicz, like Davis, thinks narrative is an important feature of the palettes' imagery, although he disagrees with some of Davis' specific narrative reconstructions- indeed, one suspect that absent texts and with considerable pictorial ambiguity, a number of alternative narratives could be read into the same scene or assemblage of images. ⁽³⁾

2. Before the Pyramids: The Origins of Egyptian Civilization, Edited by Emily Teeter, The Oriental Institute of the University of Chicago, 2011, Pages 7, 9, 25

3. JARCE Vol. 39 (2002) Context, Function and Program: Understanding Ceremonial Slate Palettes, by David O'Connor, p.5

Another important aspect of the imagery of ceremonial palettes is the degree to which it is symbolic and emblematic on the one hand, and historical or at least specific as to event, on the other. There is perhaps a general agreement that, as Baines puts it, the "palettes can be seen as moving from a rather ambivalent celebration of the containment of disorder through multiple representations of the king" embodied as a wild animal, as the Horus name, and "finally in full human depictions." Within this context however substantial disagreement exists. Cialowicz, for example, reads the hunting imagery on the Hunters' Palette as "une allusion aux événements réels" (an allusion to the real events), a supposition flatly denied by Tefnin. More famously, the Narmer Palette continues to be read by some as a genuine historical record about perhaps "the last and greatest of the kings of Dynasty 0 of Hierakonpolis, "whereas others see its imagery's composition as a ritual affirmation of conquest, not a real event."⁽⁴⁾

Davis promised: "my principal goal is to account consistently for many features of the images, including some of the most striking that have remained unexplicated, misunderstood, or even unnoticed."⁽⁵⁾

Predynastic slate palettes represent our authoritative course in a quest for the *isolated factor* which characterized the ancient Egyptian civilization. This research does not necessarily entail the investigation of a long list of palettes and fragments that are in museums' possession. Rather, I am after whatever divine transmittal that may have been concealed in certain Predynastic artifacts. The palettes selected for investigation are those which distinctly illustrate and narrate the Egyptian intellect. In this investigation, the arbitration of Egyptologists and art historians respecting what is considered the obverse and the reverse of the two-sided palettes is unwarranted. In order to penetrate the opaque epoch of prehistoric Egypt, it is wise to follow the narration sequence ordained by the Egyptian artist, and by obligation, granting him escorting us throughout the intellectual strata of his era that has been and remains paradoxical for Egyptologists. For us to understand the philosophy of the Egyptian iconography, we had to envision the artifacts as actually looking at us, so their right and left are not ours.

Here are the arguments of art historians respecting the factors taken into account in deciding the obverse and the reverse of the two sided palettes.

Davis writes: As the evidence of the chain of replications strongly suggests, late prehistoric compositions on decorated palettes are meant to be viewed beginning with this obverse (cosmetic saucer) side and with the saucer area playing a key role.⁽⁶⁾ Yet another possibility is that the image on the reverse of the palette should not be integrated into the narrative on the obverse in any sense. It could be an independent, even non-narrative image somehow related to the narrative as a metaphor for its themes or perhaps as an entirely unrelated symbol for something else. For example, if the decorated palette had a "magical" function (with the magical efficacy deriving in turn from the power of the representation), then the reverse of the palette, physically "behind" and protecting the "rear" of the cosmetic saucer and the image around it, could have been meant (as a magical prophylactic or apotropaic sign) to protect the object and the potency of its image by warding off harmful

4. JARCE Vol. 39 (2002)Context, Function and Program: Understanding Ceremonial Slate Palettes, by David O'Connor, p.6

5. Masking the Blow, The Scene of Representation in Late Prehistoric Egyptian Art, 1992, by Whitney Davis, p.7

6. Ibid. p. 80

influences. ⁽⁷⁾ While the largest of the decorated palettes would probably have been impractical for continuous daily use as an ordinary cosmetic palette, we must admit, lacking evidence for a specific function, that we can hardly judge whether the palette was "practical" or not. Perhaps the larger palettes were set up for display in a residence or temple or were stored for use on special ritual occasions. But although some such ceremonial status for the objects is often asserted, there is not a shred of independent archaeological evidence in the matter. In fact, pre-historians call an item "ceremonial" when they have no idea how it was used. ⁽⁸⁾

O'Connor suggests that the two faces or sides of any specific ceremonial palette were not considered equivalent in value or significance, but that instead one face was what I will call the "primary" face, and the other the "secondary" face. The primary face is always that containing the cosmetic area or circle, with its defining raised border. This conclusion is an inference, based on the assumption that the cosmetic area face is directly involved in ritual (whether notionally or actually is irrelevant) and hence closely related to the deity in a way which is not true for the other, and hence secondary face. Ritual usage, notional or actual, also engenders a primary and secondary face. For the palette to be used, it must be held or laid flat, with the face with the cosmetic area or primary face uppermost. Thus, the latter automatically becomes "above," or superordinate, the secondary "below," or subordinate. Moreover, the secondary face will come into full contact with the supporting hand or hands of the cult practitioner or an assistant, while contact between the primary face and human hands will be much less, and even absent if implements are used to manipulate the cosmetic materials. Alternatively, the palette might be laid flat onto a surface, e.g., of an offering table or other support, but this again brings the secondary face into a full or partial contact with another material, an experience the upper or primary face escapes altogether. These differentiations are, I think, enough in themselves to indicate the contrast presumed to exist between the two faces, but it is possible that the secondary was also seen as one that came into contact with potentially or actually impure surfaces and hence was more susceptible to ritual pollution. ⁽⁹⁾

The primary face is, the one intimately and directly associated with the deity to whom it is dedicated. That deity, insofar as one can see, is never directly depicted on the palette. However, the significance of the association is clear; palette and divine images are linked via the cosmetic which, prepared or presented on the palette, was then applied to the image in a process that led to the revitalization or rebirth of the deity. This then suggests that the circulatory mode of composition was linked to these particular associations, and that the subject matter chosen for the primary face was also. How that imagery is to be read is another issue, much discussed in the scholarly literature but perhaps ultimately unsolvable. ⁽¹⁰⁾ The designers of the imagery upon the palettes were not necessarily trying to highlight these myths, rituals, events or year names as such, although surely the meanings they had were part of the associations that attracted these designers. Rather, on the palettes these aspects of the original sources were likely subordinated to the primary functions of the palettes- ritual service and its apotropaic protection- and to this degree the selection of the imagery employed was relatively arbitrary. ⁽¹¹⁾

7. Masking the Blow, The Scene of Representation in Late Prehistoric Egyptian Art, 1992, by Whitney Davis pp. 141-142

8. Ibid. pp. 17-18

9. JARCE Vol. 39 (2002). Context, Function and Program: Understanding Ceremonial Slate Palettes, by David O'Connor, p.10

10. Ibid. p. 22

11. Ibid. p. 24

The Louvre Palette

The Louvre palette (fig. 16, 17) is the first to investigate in an endeavor for reconstructing the mosaic of the ancient Egyptian doctrine of the *Soul*. By visual perception, the palette is well known as "Giraffes and Palm Palette" and "four dog palette". It is strange for Davis to discuss the slate palettes of prehistoric Egypt, yet ignoring the Louvre palette. Nevertheless, Davis' discussion of Oxford palette accentuates his interpretation of the wild dogs where he say: The wild dogs have usually been interpreted as emblematic creatures similar to those in Minoan-Mycenaean painting, where "the intention is not so much a naturalistic presentation as the transfer of power or protection to the object they adorn or confront". Thus we might see the wild dogs on the Oxford Palette as "frames" in a sense: they are "outside" the image but provide for its integrity. We observed on the Carnarvon handle an "earlier" work in the chain of replications, that the wild hunting dog may have been an analog for the person of the human owner, perhaps the "hunter" himself. It is possible that the framing dogs on the Oxford Palette do so as well, inasmuch as the palette is grasped by its human owner precisely with thumbs placed over the wild dogs' bodies at the edge of the object, their heads projecting in front as an extension of the owner's hands. The surmounting wild dogs provide one overall frame or title, "announcing" the theme of the representation of the human hunter within the scene of nature.⁽¹²⁾

O'Connor describes the palette, academically, as an art critic. The Louvre Palette is a relatively small one, and the imagery correspondingly not very complex, since the space available is limited. On the primary face, the extended bodies of two animals (each moving purposively in opposite directions) flank the cosmetic area above and below, and create an impression of circularity which extends out to include the four wild dogs which frame both the sides and ends of the palette. On the secondary face however, a tall tree flanked on each side by a long-necked and stationary giraffe forms a more static composition structured strongly in terms of vertical linearity. This in turn transforms the four framing wild dogs also into vertically linear elements, a feature subtly stressed by the wide space between the dogs' heads at the base of the palette on the secondary face, as compared to the serpopard head between them at the base of the primary face, by which the three heads are transformed into an almost continuous circular or oval line.⁽¹³⁾ The contrast between secondary and primary faces of the Louvre Palette is less marked, but clear enough. Above the cosmetic area are a bird and a lion and below is a serpopard none of which occur on the secondary face. In terms of its size, and compositional centrality, the cosmetic area- associated with the deity- visually dominates.⁽¹⁴⁾ Thus, we find that- with the more elaborate palettes- when both faces are decorated, the primary face (with cosmetic area) always has its imagery structured circulatorily, and the other or secondary face always in terms of vertical linearity, and we can reasonably conclude this was intentional.⁽¹⁵⁾

Hendrickx writes: The late Predynastic decorated palettes are, although limited in number, a most important iconographic source. Unfortunately their archaeological context is generally unknown, making it difficult to date them, but they are generally attributed to the end of Naqada II and the very beginning of Naqada III period. On these palettes, the African hunting

12. Masking the Blow, The Scene of Representation in Late Prehistoric Egyptian Art, 1992, by Whitney Davis, p. 81

13. JARCE Vol. 39 (2002). Context, Function and Program: Understanding Ceremonial Slate Palettes, O'Connor, p. 11

14. Ibid. p. 20

15. Ibid. p. 2



Fig. 16 The Louvre Palette 'Obverse'



Fig. 17 The Louvre Palette 'Reverse'

dog *lycaon pictus* plays a most important role, being represented on a large scale at the edges of several palettes. This so-called heraldic position seems inspired by the way in which the Lycaon hunts in groups by surrounding its prey. For the ancient Egyptians, the Lycaon must have been the ultimate desert hunter and it became a symbol for the control over the chaotic forces of the desert. A direct link between the human hunters and the Lycaon can be seen on the Hunters Palette, where the hunters have tails attached to their belts that are identical in shape to those of the Lycaon. Apparently the hunters identified themselves to a certain degree with the animal. Another important theme on the decorated palettes is the palm tree with a giraffe at each side, but its interpretation remains problematic. According to Christiana Köhler, the giraffe symbolizes the wild aspect of nature, and therefore chaos, and the palm tree the tamed aspect of nature, and therefore order. Be that as it may, there can be no doubt that the decorated palettes refer to control over chaos. ⁽¹⁶⁾

Egyptologists and art historians, fully satisfied by the trivially description of the palettes, never raised a query of contrastive interpretation. It is noticeable that Egyptologists, whatever the subject discussed, have a fancy for the terms 'Chaos' and 'Order' and 'Control'.

16. Before the Pyramids: The Origins of Egyptian Civilization, 2011, Essay 8, Iconography of the Predynastic and Early Dynastic Periods by Stan Hendrickx, pp. 80-81

It was the Egyptian era of divine revelation. In the Louvre palette, the Egyptian hierophant has been writing on stone the second chapter of the *Genuine Book of Genesis of man*; that is the *Origin of the Soul*. On the obverse (fig. 16), taken by mistake as the reverse, the *Palm Tree* symbolizes the *Tree of Life* or the *Tree of Knowledge of Good and Evil* of the Old Testament. The hierophant never meant four dogs rather; he prefigured only two dogs symbolizing the goodness and evilness characterization of the soul. The divine nature of the soul makes the twin characteristics in a constant state of conflict. In order to communicate such state, he ingenuously mirrored the two dogs on both the obverse and the reverse of the palette. The two giraffes symbolize the innocence of the twin-natured soul at the source: the *Tree of Life*. The hierophant decided upon the peaceful, herbivore, and beauteous animal to correspond the state of harmony and peacefulness; hence the absence of conflict between the twin forces of the soul at the origin. The two giraffes occupied the full space between the primary and the mirroring, signifying the *Edenic Essence* of the Soul, antecedent of her infusion in humans.

On the upper segment of the reverse (fig. 17), we notice the two primary female dogs, the one at right represents goodness and the other at left represents evilness. From the goodness right side, a lion cub is heading, in a non-offensive act, towards the evilness left side. On the lower mirrored section a serpopard cub, rushing from the evilness left side in the direction of the goodness right side. By natural instincts, the serpopard cub is confronting, head-to-head, the goodness dog. The lion cub and the serpopard cub as seen in motion, symbolize the breed of good and evil forces. While the obverse represents the origin of the soul, the reverse illustrates the infusion, the indwelling and the activation of the soul within the just-born-child. The reverse narrates the early case of the twin antagonistic forces of the soul in their state of infancy and immaturity. Later on, we will remember the prominent presence of the Ibis at the top end of the reverse, in between the two dogs. Interestingly enough, mirroring pattern has been applied later on in designing the scarabs. Scarab (fig. 18) shows the theme of Sma-Tawy 'Union of the Two Lands' and Scarab (fig. 19) shows the theme of Sma 'Union'.⁽¹⁷⁾



Fig. 18 Plate XX, Item 17



Fig. 19 Plate XX, Item 23

17. Scarabs, London 1908 by Percy E. Newberry

The Oxford Palette

It is preferable to partially quote Davis' description of Oxford palette (fig. 20A), "Within the area of the image surmounted by the wild dogs and below the ostrich, two serpopards are shown licking the back of a stumbling gazelle. The motif is often interpreted as depicting a nonviolent if incipiently aggressive action; its specific designation and connotations are not known. A related passage appears in the same position on the reverse side of the palette: two rampant lions are depicted as biting two gazelles belonging to the same species (with short up-curved horns and short tail) as the gazelle on the obverse. As replications of the carnivores-and-prey formula, these particular obverse and reverse motifs are unusual; more standard versions of the formula appear in lower portions of the image on both sides. Rather than chasing their prey, the carnivores in the top passages approach frontally; and the action in both cases is ambiguous—on the obverse "licking" rather than attacking, and on the reverse "biting" in a fashion that almost resembles kissing. The face-to-face encounters involving serpopards and lions with gazelles—seemingly free of conflict—must be metaphorical rather than literal. The wild dogs facing one another and clasping paws, surmounting the whole and framing the top two-thirds of the image on both sides of the palette, thus provide a symbolic announcement of this theme."⁽¹⁸⁾

Fig. 20A Oxford Palette



18. Masking the Blow, The Scene of Representation in Late Prehistoric Egyptian Art, 1992, by Whitney Davis, , p. 83

From the size of the serpopards, we judge that the soul has grown up and the two antagonistic forces are already matured. The artistic detailing of Davis is true. The two antagonistic monsters are there together with their breed of different beasts on the obverse and the reverse nevertheless; neither there is conflict nor combat. Indeed, while childhood is approaching youth hood, the soul remains innocent and uncorrupt. Obviously, the two antagonistic forces are pacified. Once more, we will remember the prominent presence of the Ibis on the obverse, (fig. 20B).

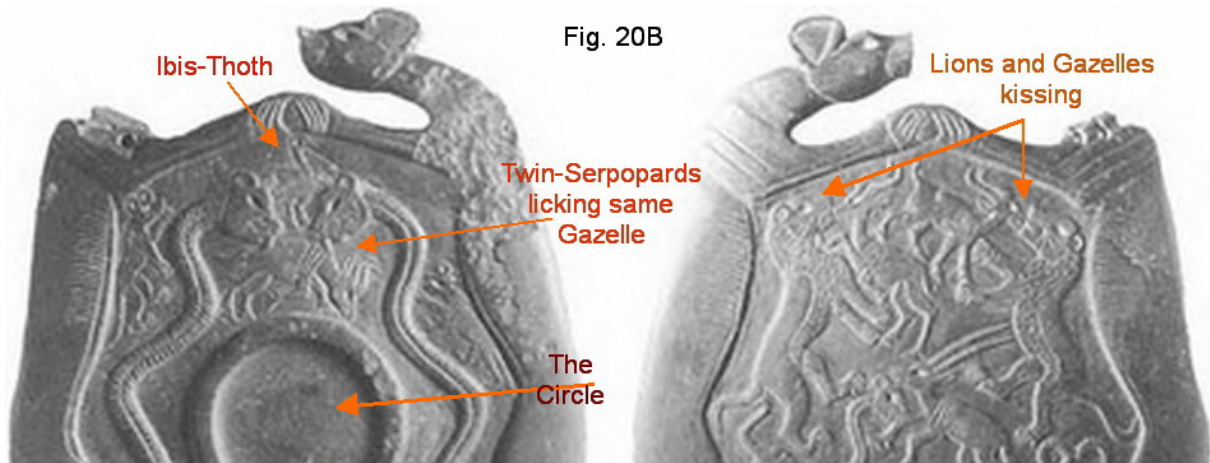


Fig. 20B Oxford Palette Obverse

Fig. 20B Oxford Palette Reverse

The Metropolitan palette (fig 21A) and its reconstruction (fig. 21B), validate the feminine gender of the two dogs and demonstrate mothers feeding their breed, the goodness breed at right and the evilness breed at left.



Fig. 21A Metropolitan Palette



Fig. 21B Metropolitan Palette Reconstruction

The Hunters Palette

Influenced by the visual perception of the Hunters Palette (fig. 22), Egyptologists could not come upon an interpretation other than 'Hunters' and 'Hunt'. Hornblower wrote: The hunter's high status lasted long, as we see from the protodynastic monuments in which the

king, leader though he was in an outstandingly agricultural state, was still represented as a mighty chief in hunting. In their maintenance of the idea of hunters as aristocrats they may be compared with the rich *parvenus* who, even till the present century, considered the costly purveyance of sport as an important, indeed almost necessary step for their social ambitions. But the ambition of the Egyptian worthy, though doubtless savouring of the social, was primarily religious, to rank when dead with kings and thus become a fit candidate for the paradise which was once reserved for royalty alone. Another touch of unreality in the hunting scenes may be noted: despite the faithful observation usually shown in the representation of wild beasts, we frequently find among them such strange monsters as the griffin and the serpent-necked pard, relics of savage imagination, as well as the fallow deer, unknown, as the strange rendering of the antlers would alone inform us, in their time, if not always.⁽¹⁹⁾

Davis brought into question a genuine whim but because of his obsession by the *blow*, he threw it away. Elsner, in his review of Davis' book, writes: The basic thesis of 'Masking the Blow' is that the central theme of late prehistoric Egyptian image making is the violent blow by which the ruler conquers the enemy, whether bestial or human, but that this blow is "masked" in various ways by the images, so as to be elided, suppressed, or represented depending upon how the objects are handled and viewed.⁽²⁰⁾ We read from *Masking the Blow*: The round-topped building (a "shrine"?) and "double-bull" signs at the top right of the image suggest—if we are to take them, like later hieroglyphs, as informational labels or captions—that the entire episode bears some relation to a particular, perhaps sacred building or locality. The implication is not necessarily that the hunt takes place *within* this building or locality; instead, the hunters may be affiliated with it, or, among other alternatives, might have dedicated their activities or trophies to it. Another reading could conclude that the signs label the temple to which a palette of this kind was supposedly dedicated. It hardly matters for our general analysis of the narrative structure exactly how we decide these questions. Whatever their other representational functions might have been, the signs have a role to play in the internal metaphors and narrative of the image itself.⁽²¹⁾



Fig. 22 Drawing of Hunters Palette
After Whitney Davis, *Masking the Blow*

19. Funerary Designs on Predynastic Jars. JEA, Vol. 16, 1930, p. 13 by G. D. Hornblower

20. Book Reviews—*Masking the Blow: The Scene of Representation in Late Prehistoric Egyptian Art* by Whitney Davis. By John Elsner, *The Art Bulletin*, September 1994.

21. *Masking the Blow*, *The Scene of Representation in Late Prehistoric Egyptian Art*, 1992, by Whitney Davis, pp. 96-97

The cardinal directions are followed in probing the hunter's palette. The army advances in two wings from south-east and south-west, heading north-east and north-west after defeating the lion-enemy of south. The lion-enemy of south, severely wounded by six arrows, is defeated and retreating from the arena. The main battle is now running at north. The army wings are targeting the lion-enemy of north. The lion-enemy of north, followed by his cub, after trampling a soldier is still fighting even hit by two arrows. A train of different animals are fleeing from south towards north, seeking safety by following the neutral strip between the army wings. Legge interpreted the scene as: "In the middle of the slate are the lesser game, all running towards the end where the building is placed. They consist of a rabbit, or rather, from its size, the fennec or jerboa that M. Maspero supposes to have been the prototype of the Set animal, three of the larger cervidae (apparently hartebeests), one of which is lassoed and requires two or three men to hold it, an ostrich, a stag with branching horns, two jackals, and a gazelle. These animals are not involved in the battle and are not being chased by warriors. Legge wrote: Bearing in mind that such a collection of animals is very unlikely to be found together, and that neither shields nor standards are usual equipments for the hunting-field, it seems improbable that this scene is meant to be taken as anything occurring in nature, Set animal, three of the larger cervidae (apparently hartebeests), one of which is lassoed and requires two or three men to hold it, an ostrich, a stag with branching horns, two jackals, and a gazelle. These animals are not involved in the battle and are not being chased by warriors. Legge wrote: Bearing in mind that such a collection of animals is very unlikely to be found together, and that neither shields nor standards are usual equipments for the hunting-field, it seems improbable that this scene is meant to be taken as anything occurring in nature, and I suggest that it is an allegorical way of rendering the defeat by the kilted warriors of the various tribes typified by the animals here depicted. The fact that primitive peoples, such as the North American Indians, are in the habit of typifying both their own and other tribes under animal forms is too well known to need further reference." ⁽²²⁾

Focusing at the north-east of the palette, we discern a "conjoined-bull twins," rather than the "double-bull" of Davis or "a monster consisting of the foreparts of two bulls joined together about the middle of the body" of Legge. Art historians interpreted what is pictorially seen, their inner eye is grossly absentee. The Egyptian hierophant, in order to communicate the message of the divine law of the twin characteristics of the soul to next generations, he envisioned the "conjoined-bull twins," where no surgeon can ever separate. The building represents the shrine or exactly the seat of the soul. We are encountering the everlasting conflict between goodness and evilness that is running *within*, the factual Armageddon. What is topical about the Hunters palette is the human incarnate of goodness forces while retaining the bestial incarnate of evilness forces.

The Battlefield Palette

Davis' perception of the Battlefield palette (fig. 23A, 23B) is quoted here: There are numerous later parallels for the capture, display, and execution of prisoners depicted on the Battlefield Palette—including the Narmer Palette and the roughly contemporary rock relief from Gebel Sheikh Suleiman showing bound prisoners and slain enemies, a door socket from Hierakonpolis representing a prisoner or slain enemy with arms bound behind his back, and

22. Proceedings of the Society of Biblical Archaeology, Volume XXII, 1900, The Carved Slate from Hierakonpolis and Elsewhere, p.131, by F. Legge

the incised reliefs of slain enemies on the statue bases of King Khasekhemuwy from the end of the Second Dynasty, as well as other minor examples, especially among the group of early dynastic carved ivories from Hierakonpolis. Deriving from historical contexts somewhat or considerably later than the Battlefield Palette, all these examples are "later" replications, likely to be revisionary in the same way the Battlefield Palette revises the Hunter's and the Hunter's revises the Oxford. It is clear that the motif of the bound and slain prisoner was taken up by early dynastic state artists for their own purposes, as a selection from a retrospectively constituted group of possibilities, regardless of its "earlier" significations. In canonical representation it was developed as an individual image of established pharaonic rule worthy of replication in its own right; expressively magnified, it was often combined with other motifs in a complex iconography.⁽²³⁾ Since the Battlefield Palette is one of the earliest unequivocal versions of the theme of sacrificed prisoners bound by ropes, however, it would be anachronistic to read back from the later, canonical images to specify its meaning. Rather, the meaning of later and canonical images must be seen as repeating and revising whatever the Battlefield Palette represents. Although in either case the narrative tells a story about a "ruler" and an "enemy," it cannot have signified exactly the same thing for the resident of a small-scale ranked polity led by a local ruler, however elaborate his court, as for the subject of



Fig. 23A Battlefield Palette 'Obverse'

23. Masking the Blow: The Scene of Representation in Late Prehistoric Egyptian Art, by Whitney Davis, 1992, p. 126-12



Fig. 23B Battlefield Palette 'Reverse'

the national, authoritarian state—if such is the measure of the social difference between a viewer in the age of the Battlefield Palette and a viewer in the reign of Khasekhemuwy. For example, the enemy of a late prehistoric polity might have been the leader of a neighboring natural irrigation basin fifteen or twenty kilometers away or the population of another area of Egypt; by contrast, the enemy of the dynastic state was usually a foreigner, or sometimes a criminal, social revolutionary, or religious reformer. ⁽²⁴⁾ Given the formal and structural similarities between these earlier images and the Battlefield and Narmer Palettes, the narrative of capturing and killing human enemies probably depended metaphorically on such earlier narratives and was initially produced as a replicatory revision of them. ⁽²⁵⁾ As the Oxford and Hunter's Palettes imply, associations between animals and human beings involve something other than direct symbolic equation; rather, they are complex metaphorical patterns of relationship, poorly understood even for later canonical Egyptian art. ⁽²⁶⁾

Additionally, we read from "Before the Pyramids": The complex iconography of the decorated palettes comprises some of the most important evidence for the growth and development of political and religious ideology of the late Predynastic period, before the advent of the writing. The decoration on this palette, as on many others, refers to the control of chaos that is equated with the Egyptian king's domination over enemies. ⁽²⁷⁾

The obverse of the Battlefield palette reminds us of the obverse of the Louvre Palette: the "Palm Tree: the Tree of Life" and the "Two Giraffes: the Twin Characteristics of the Soul."

24. Masking the Blow: The Scene of Representation in Late Prehistoric Egyptian Art, 1992, Whitney Davis, p. 129

25. Ibid. p. 130

26. Ibid. p. 133

27. Before the Pyramids: The Origins of Egyptian Civilization, Edited by Emily Teeter, The Oriental Institute of the University of Chicago, 2011, pp. 222-223

The scene is incomplete, yet sufficient to decide the obverse as the front cover of the narration on the reverse. Davis, even unaware of the genuine hypostasis of the palettes, hit upon the notions of 'replications' and 'revisionary' of the palettes. What is novel for this palette is the backward hand bound and slain humans, illustrating the vanquished evildoers *within*. From our investigation of the Hunters palette, we noticed the human incarnate of goodness forces. Right here in the battlefield palette, we encounter the reverse. The evildoers are human incarnated and the goodness doers are bestial incarnate and dominant in the scene. At the right of the reverse, we notice what should be a human wearing long dress but not directly involved in the combat zone. Also of notice, the half of what should have been a complete circle.

The Decorated Ostrich Egg

The Decorated Ostrich Egg (fig. 24A, 24B) merits particular attention.⁽²⁸⁾ We read from "Before the Pyramids": Decorated ostrich eggs are rare and this example is one of the very complete ones. The decoration consists of two main parts, a desert hunting scene and an enigmatic zigzag motif. In the hunt scene, the larger animal chased by a relatively small dog is most probably to be identified as an oryx because of its long, backward-curving horns. The identification of the two other animals is more problematic. The larger with the smaller on top is considered by Kantor to be a female with her young. However, it might also be another hunting scene in which a dog is on top of a chased gazelle (?), for which parallels can be found in rock art. Between the large animals are two enigmatic objects that can be compared with animal skins on poles known from decorated pottery, considered to be funerary symbols. This might confirm the interpretation of the eggs themselves as referring to rebirth in the afterlife. The meaning of the zigzag motif is far less obvious because it is unparalleled in Predynastic iconography. However, the curved ends of the lines are most probably to be seen as birds' heads, most of them probably ostriches, a frequent theme on a variety of Predynastic



Fig. 24A Decorated Ostrich Egg, Drawing
after Helene J. Kantor

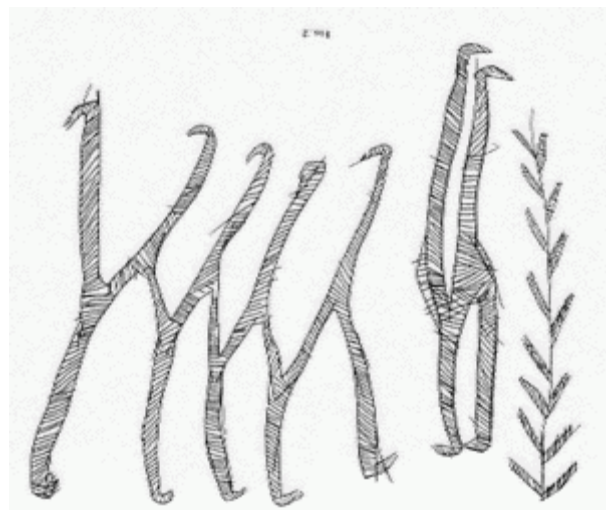


Fig. 24B Decorated Ostrich Egg, Drawing
after Helene J. Kantor

28. Naqada I, ca. 3800-3300 BC, Oriental Institute Museum E12322

objects. Furthermore, ostriches are often shown in closely packed rows, comparable to the overall effect of zigzag lines. It can be suggested that the strange design represents an attempt to make the idea of a row of ostriches visible from different viewpoints because an egg has no fixed point for viewing." ⁽²⁹⁾

Kantor has been first to investigate the decorated ostrich egg, writing: The Oriental Institute egg is unique in the variety of its motives. Moreover, even though the nature of the material tended to limit the artist to simplified renderings, the stylistic peculiarities of the decoration can be compared to similar features on other objects whose dates are known. Two long-necked animals, an ibex followed by a dog, a spray of foliage, a curious linear design, and various smaller motives are shown. The bodies of the animals are broken up into separate blocks, variously ornamented. This has been done in a well-defined manner and must be regarded as a stylistic feature. The types of animals shown on the egg find parallels in the decorative fauna of Amratian. The two beasts with long necks and ears or horns cannot be identified with certainty, but similar ones were painted on a cross-lined vessel now in Copenhagen, and the same animals are probably rendered on a long-toothed comb from Nubia. On the Oriental Institute egg the ibex is apparently pursued by a dog. The egg also possesses another subject in common with Amratian objects –that of animals accompanied by their young, a motive which does not seem to have been used in Gerzean. Accordingly, the group of two animals of the same type, one large and one small, is intended as a representation of a female accompanied by her young. ⁽³⁰⁾

It was an opportune moment for me to look at and read of the Decorated Ostrich Egg for the first time in 'Before the Pyramids'. The drawings of the ostrich egg may be judged as primitive and possibly a handiwork of a novice artist. Such view would be based on erroneous reading of the insightful teachings that are drafted in rough outline by a teacher rather than simply an artist. It was an overwhelming surprise upon realizing I am reading the second chapter of the *Genuine Book of Genesis of Man*; that is the *Origin of the Soul* as written on the Decorated Ostrich Egg. In Louvre palette, the Egyptian artist has been writing on stone while his forefather had been scribing on egg shell. The decorated ostrich egg of Naqada I is of several centuries earlier than its replica; the Louvre palette of Naqada III. In the first pattern of the two big animals (fig. 24A), the ibex at right and the beast with elongated neck at left, are in heraldic position. The herbivore ibex followed by her breed symbolize the goodness force of the soul. The carnivore beast and her breed, on her back, personify the evilness force of the soul. The two sprays of foliage in between the two big animals are certainly loose fronds of palm trees. Two hair lines are extended from the larger frond towards the two big animals. On the egg shell, the hair line that is extended to the beast at left is much closer to its head than shown in the drawing of Kantor. The hair lines are purposely sketched to point out the incisive association between the two big animals and the palm-tree frond or precisely the *Tree of Life*.

The second pattern of the 'enigmatic zigzag motif' (fig. 24B) as originally presented by Kantor (1948) and used by Hendrickx (2011) in 'Before the Pyramids' is definitely upside down. The inverted branches of the tree with anomalous downward leaves have never been

29. Before the Pyramids: The Origins of Egyptian Civilization, Edited by Emily Teeter, The Oriental Institute of the University of Chicago, 2011, Catalog of Objects, Decorated Ostrich Egg, comments by Stan Hendrickx, Page 158

30. Journal of Near Eastern Studies, Vol. 7, No. 1 (Jan., 1948), A Predynastic Ostrich Egg with Incised Decoration, by Helene J. Kantor, p. 46, 49

witnessed in the iconography of Predynastic Egypt, that is why the second pattern (fig. 24B) has been inverted here for proper investigation. The figure with twin elongated necks reminds us of the twin giraffes of the Louvre palette meanwhile, prompts the scene of the "conjoined-bull twins" of Hunters palette. The pattern of the two big animals in (fig. 24A) authenticates the interpretation of the "figure with twin elongated necks" in (fig. 24B) as "conjoined-giraffe twins", corresponding to the divine law of the twin-forces of the soul. Motivated by piousness and idealization, the teacher dreamed of an everlasting reconciliation and peacefulness between the twin antagonistic forces. Hence he drafted a row of five giraffes in intimate closeness. The Decorated Ostrich Egg has been a revelation and spiritual stimulus for the forthcoming palettes. Right now, while this artefact is shedding light on the concealed traditions of the very early Egyptians, it is being rediscovered as a masterpiece of extraordinary religious power inasmuch as astonishing artistic innovation. Do art historians have the courage to declare the Egyptian precedence in "Abstract Expressionism Art" by six millennia earlier than "The New York School" of 1940s?

Deciphering the Circle

The circle carved on the Louvre palette, Oxford palette, Hunters palette, Battlefield palette, Narmer palette and other fragments has been the main reason for the designation of all the palettes where such circle found as cosmetic palettes or ceremonial palettes of cosmetic function. In year 1900, Petrie, supporting and advocating Quibell's theory, wrote, "The purpose of this and another palette, carved with animals is clearly a continuation of the constant use of slate palettes through the whole of the prehistoric times. In every good tomb, a slate palette was placed for grinding the malachite which was constantly used as a face-paint; and whenever these slates are in good condition, they show the patches of green paint on them, and, even after that has disappeared, the hollow left by the grinding is generally visible. The fancies that these slates represent amulets or weapons are at once seen to be absurd by anyone who has practically excavated them. The constant presence of the circular recess on every one of these decorated slates of dynasty 0 is an obvious continuation of the hollow required for grinding the paint. We know that, in later times, the kings were robed and prepared in the temples for the ceremonies, and such a prominent part of the decoration as the green face-paint was probably put on along with the other insignia."⁽³¹⁾

O'Connor, ascertaining the cosmetic function, writes: More generally, as regards function the palettes are unquestionably associated with the preparation and application of cosmetics, usually, it is assumed, for application around the eyes. This function is indicated in part by the prototypes of the ceremonial palettes, namely palettes provided to the dead since Badarian times, and sometimes displaying use patterns and even traces of green minerals indicative of their cosmetic function. In accord with this function, ceremonial slate palettes- when sufficiently preserved - always have on one face an undecorated, circular area for the grinding or at least containment of a cosmetic. Additionally (and this is never seen on the palettes intended for the dead), the circular area is always surrounded by a raised border, usually plain but once in the form of an encircling snake. This border visually emphasizes the cosmetic area, implicitly affirming the ceremonial palettes' cosmetic function.⁽³²⁾

31. Hierakonpolis, Part I, Petrie, London 1900, page 10

32. JARCE Vol. 39 (2002) Context, Function and Program: Understanding Ceremonial Slate Palettes, O'Connor, p. 8

Legge debated the theory of cosmetic function maintained by Quibell and Petrie and wrote: Here the ring, though perpendicular to the surface of the slate on the outside, is beveled on the inner, so that anything placed within it would slip off directly the slate left the horizontal position. Mr. Quibell's theory, which is still adhered to by Prof. Petrie, is that this ring was intended to receive the green paint with which it is supposed the earliest Egyptians painted their faces, or perhaps only the parts round the eyes. In support of this there has been adduced the slate palettes found at Negadah, which show marks of having been used for the grinding of malachite and hematite. It is also in favor of this contention that the rings upon Narmer palette and Hunters palette were evidently made to contain something, that on Narmer palette, being hollowed out below the level of the rest of the groundwork, and that on Hunters palette being beveled on the inner side. But on the whole I am compelled to differ—though I do it with great reluctance—from Prof Petrie, in supposing that this was paint. They were therefore put in from a decorative rather than from a utilitarian motive, although they no doubt had also some symbolical meaning. Looking at the fact that the composite monsters of the slates, are always associated with a sun-disk, I see no reason to doubt that this ring here represents the sun. It should not be forgotten that Egyptian shields also carried a disk-like depression in the middle (perhaps with the same significance), and that some of these slates are of somewhat the same shape as the shields borne by the warriors on Hunters palette, of which they may possibly be a survival. Although the slates have no means of attachment, and could never have been used in actual warfare, they may, like the ancilia of Rome, have been preserved for ritual reasons, and the warlike scenes represented on them would seem more appropriate to an implement of war than to a receptacle for cosmetics. ⁽³³⁾

Counter to Petrie being emphatic in promoting Quibell's theory of the cosmetic ring that sustained till today, Legge in his argument has been no offensive, even reluctant in hinting the idea of the ring as representation of sun-disk or an implementation of war, considering the scenes of hunt and assault carved on the slate palettes. Legge's phrases that read: "*although they no doubt had also some symbolical meaning,*" and "*Egyptian shields also carried a disk-like depression*" are insightful and tarried outstanding on the shelves of libraries in anticipation of further investigation. More than eleven decades after Petrie, we read in 'Before the Pyramids': "Cosmetic palettes are characteristic products of the Predynastic Egypt. Their shape changed over time, and by Naqada III, they evolved into large commemorative pieces carved with elaborate and often enigmatic scenes. Some of these decorated palettes have a circular depression that reflects their use as a surface upon which cosmetics were ground." ⁽³⁴⁾

The Decorated Ostrich Egg as being "a revelation and spiritual stimulus for the forthcoming palettes of Predynastic and Early Dynastic Egypt" is veraciously incontestable. Discussing the two circles which are sketched in the first pattern (fig. 23A) has been intentionally deferred. By goggling at the circle in between, or flanked by, the two big animals, we will realize why it is a stimulator for our perception, our intellectuality, and our consciousness. Unequivocally, this circle would have never been of cosmetic function and verily presents a compelling argument in face of the long-standing comical interpretation. Furthermore, it is now confirmed that this circle represents the genesis of all the circles carved on the slate palettes of Prehistoric Egypt. By reason, the circle carved on the slate palettes neither has been designed for grinding of malachite nor for applying green paint on body or

33. Proceedings of the Society of Biblical Archaeology, Volume XXII, 1900, The Carved Slate from Hierakonpolis and Elsewhere, by F. Legge, p. 137-138

34. Before the Pyramids: The Origins of Egyptian Civilization, 2011, p. 222

face of kings and gods as conjectured. The treacherous malachite has hindered Egyptologists from any thoughtful investigation of the circle for over a century.

The Egyptian hierophant continues leading us in a mission down deep the invisible drama where we encounter the circle; the nucleus icon of the slate palettes. Focusing at the misleading motif of Shu-Geb-Nut (fig. 25), we recognize the Egyptian Masaharta flanked by two Khnum-gods or essentially mirrored Khnum. Khnum, the Egyptian deity, is well known as the "creator", the "fashioner", the "potter", and the "modeler" of man and his ka. The faculty of Khnum, as narrated in the publications of Egyptology, falls absolutely short in discerning the association of the mirrored Khnum and the circle on Masaharta's chest. The double Khnum are depicted in the posture of bestowing or precisely infusing the Ka-soul into her seat; the chest of man represented by the circle. The Egyptian hierophant resolutely configured the double Khnum, one at each side of Masaharta, to emphasize the twin nature of the Ka-soul.



Fig. 25 Coffin of Masaharta outer
Egyptian Museum CG61027

Once more, let us look back at "*the genuine book of genesis of man* " as painted on the outer coffin of the Songstress of Amun; Nesj-ta-udjat-akhmet (fig. 15). It is time to disclose the ambiguity of the "assemblage" of Geb, the sprout, and the three icons which are put together in the "domain of the falcon bounded to a proprietary ground line". First: the plant sprouting out of Geb's arm symbolizes the *tree of life*. Second: the base iconized at the center by an "unidentified dark object," identifies the soul, referred to by the Egyptians as the *dark chamber*. Third: the bar balanced over the now "identified black object-the soul" and iconized on both sides, ascertains the twin characteristics of the soul. The black icon at the right side signifies the goodness force, while the red icon at the left side typifies the evilness force. The "assemblage" is the retrospection of the conscientious study of the Louvre Palette. The red icon has been notable in the Egyptian Literature as read in the following texts.

I was thus his majesty's true intimate, an official of great heart and cool temper in his master's house, who bent the arm among the great ones. I did not follow after evil for which men are hated. I am one who loves what is good, who hates what is evil, I was not high-handed because of my power. ⁽³⁵⁾

Who is remembered for his good qualities,
I am kindly in the offices,
One who is calm and does not roar.
I am kindly, not short-tempered. ⁽³⁶⁾

Lo, the hot-tempered says. ⁽³⁷⁾

My lord, be patient, so that a man may invoke you about his rightful cause. Don't be angry; it is not for you. The long-faced becomes short-tempered. ⁽³⁸⁾

The hothead is an inciter of citizens,
He creates factions among the young,
If you find that citizens adhere to him,
Denounce him before the councilors
Suppress [him], he is a rebel,
The talker is a trouble maker for the city.
Curb the multitude, Suppress its heat. ⁽³⁹⁾

Don't start a quarrel with a hot-mouthed man,
Nor needle him with words,
Pause before a foe, bend before an attacker,
Sleep (on it) before speaking.
A storm that bursts like fire in straw,
Such is the heated man in his hour.
Withdraw from him, leave him alone.
The god knows how to answer him.
If you make your life with these (words) in your heart,
Your children will observe them. ⁽⁴⁰⁾

A question has been raised while investigating the Scribes' palettes (chapter II). "Are there grounds for precisely two, or twin, *Shen* wells and why especially for black and red ink? The aforementioned discussion of the "*assemblage*" is the answer. The *Shen*, the private repository of the Book of Life, holds the records of good deeds in *Black* and evil deeds in *Red*.

The Circle and the "Whole Heart"

Proceeding with disclosing more ambiguities; the two "*ambiguous dark circles*" which we encountered upon studying the painting of Tomb of Irinufer, (fig. 1), and the vignette from the Book of the Dead of Neferrenpet, (fig. 2), chapter II, are here called upon. The dark circle or the dark chamber is the direct referral to the soul. The soul is illustrated as bird-incarnate in

35. Ancient Egyptian Literature Volume I, 1975, Miriam Lichtheim, Stela of the Treas Urer Tjetji, p. 92

36. Ibid. Stela of Intef Son of Sent, p. 122

37. Ibid. The Admonitions of Ipuwer, p. 154

38. Ibid. The Eloquent Peasant, p. 179

39. Ibid. The Instruction Addressed to King Merikare, p. 99

40. Ancient Egyptian Literature Volume II, 1976, Miriam Lichtheim, the instructions of Amenemope, p. 15

(fig. 1) and human-incarnate in (fig. 2).

Chapter whereby the Heart of a person is not kept back from him in the Netherworld:
Heart mine which is that of my Mother,
Whole Heart mine which was that of my coming upon Earth,
Let there be no estoppel against me through evidence,
let not hindrance be made to me by the Divine Circle,
let there not be a fall of the scale against me in presence of the great god, Lord of Amenta. ⁽⁴¹⁾

Sir Renouf differentiated between the heart as connected with the sense of lively motion and the whole heart as connected to its position in the anterior part of the body. From various use of the word "whole Heart" it appears to denote not merely the heart, but the heart with all that is attached to it, especially the lungs which embrace it. The best argument may be found in the vignettes of the Book of Dead, where the two lungs actually drawn as in the hieratic papyrus, even the larynx is visible in others papyri. ⁽⁴²⁾ The commentary and the argument given by Renouf for the interpretation of "whole heart" have been taken lightly by other translators of the Egyptian literature. The interpretation of "whole heart" has been a genuine contribution from Sir Renouf.

The "whole heart" is the circle illustrated on the chest of the Egyptian Masaharta (fig. 25), denoting the seat of the soul. "Heart mine which is that of my Mother" should not be taken for the biological mother; Nut is here meant. "Whole Heart" is an allusion to soul indwelling in the human chest, and "which was that of my coming upon Earth" is the assertion of the soul origination from earth, that is the tree of life.

It is futile to deduce any coherent conception from different translations other than the prosaic understanding of the translator himself, examples:

"Your heart which belongs to your body"

"O my heart which I had upon earth"

"O my heart of my different ages"

"O my heart of my being"

"You have your heart of your body"

By knowing that the chest is the seat of the soul, we clearly understand the frequent recurrence of the word "heart"; it is the seat of evilness at the left side of our chest. Coffin text reading: "Chapter whereby the Heart of a person is not taken from him in the Netherworld" does mean the whole soul. If the heart is hot and rebellious, then the soul is rebellious and shall be subjected to annihilation. On the contrary, if the heart is hale, the soul is hale and shall be vindicated. From Christian writings we quote: The soul is often called the heart of man, or that in and by which things, to either good or evil, have their rise; thus desires are of the heart or soul; yea, before desires, the first conception of good or evil is in the soul, the heart. The heart understands, wills, affects, reasons, judges, but these are the faculties of the soul; wherefore heart and soul are often taken for one and the same. "My son, give me thy heart. Out of the heart proceedeth evil thoughts," Pro. Xxiii.26; Matt. Xv. 19; 1 Peter, iii. 15; Psalm xxvi. 6." ⁽⁴³⁾

41. The Egyptian Book of the Dead, 1904, by Sir P. Le Page Renouf, Chapter XXX A. p. 74

42. Ibid. p. 67

43. The greatness of the soul, John Bunyan, 1845, pp. 7-8

The Egyptians used the appellation "heart" and "whole Heart" as an epithet for the soul. Back thou Messenger of thy god! Art thou come to carry off by violence this Whole Heart of mine, of the Living. But I shall not surrender to thee this Heart of the Living. ⁽⁴⁴⁾

Chapter 30B from Book of the Dead imparts the decisive conception of "heart" and "whole heart."

Formula for not letting the heart of N oppose him in the necropolis. He shall say:

O my heart of my mother,

O my heart of my being!

Do not rise up against me as witness,

Do not oppose me in the tribunal,

Do not repel against me before the guardian of the scales!

You are my ka within my body,

The Khnum who prospers my limbs.

Go to the good place prepared for us,

Do not make my name stink before them,

The magistrates who put people in their places!

If it is good for us it's good for the judge,

It pleases him who renders judgment.

Do not invent lies before the god,

Before the great god, the lord of the west,

Lo, your uprightness brings vindication! ⁽⁴⁵⁾

What we deduce from the Chapter 30B is essentially emphatic.

- (1) We had to notice that the second word of "heart" does mean the "whole heart" and refers to the human chest in allusion to the soul.
- (2) The explicit referral to the "heart" and "whole heart" as the "ka-soul".
- (3) The Ka-soul is given the appellation "Khnum" which reminds us of Masaharta (fig. 25).
- (4) Symbolically, the heart is weighed against the feather as seen in papyrus of Ani.

I have come to an end for the Lord of Heaven. I am written down as sound of heart, and I rest at the table of my father Osiris. ⁽⁴⁶⁾

Here am I, I have come to you pure, divine, spiritualized, strong, besouled, mighty; I have brought to you natron and incense, and I have given to you what is in your hearts towards me. I have come that I may expel the evil which is in my heart and that I may remove the wrong that is in it. I have brought to you what is good, I have upraised Truth to you, for I know you, I know your names ⁽⁴⁷⁾

44. The Egyptian Book of the Dead, 1904, by Sir P. Le Page Renouf, Chapter XXIX. p. 73

45. Ancient Egyptian Literature, Volume II: 1976, Miriam Lichtheim, Book of Dead Chapter 30B p.121

46. The Egyptian Book of the Dead, 1904, by Sir P. Le Page Renouf, Chapter LXX. p. 131

47. The Ancient Egyptian Coffin Texts, Volume I, 1973, by R. O. Faulkner, Spell 306 pp. 224-22

Chapter IV

The Sacred Drama of the Soul

By resolving the long-term perplexity of the Ba, we are at liberty in moving ahead in investigating the Ka, the Ba and the Akh, on lucid reasoning. The "Sahu-soul under divine seal" is dramatized in multi-episode.

1. The Episode of Childhood

From the legend of "The coming of the great queen-Hatshepsut", we read: Then Amon-Ra returned and was enthroned among the Gods. And he summoned to his presence Khnum the creator, he who fashions the bodies of men, who dwells beside the rushing waters of the cataract. To Khnum he gave command saying, "Khnum, fashioner of the bodies of men, fashion for me my daughter, she who shall be the great Queen of Egypt. For I will give to her all life and satisfaction, all stability and all joy of heart forever." Khnum the creator, the fashioner of the bodies of men, the dweller by the cataract, made answer to Amon-Ra, "I will form for thee thy daughter, and her form shall be more glorious than the Gods, for the greatness of her dignity as King of the South and North." Then he brought his potter's wheel, and took clay, and with his hands he fashioned the body of the daughter of queen Aahmes and the body of her ka. And the body of the child and the body of the ka were alike in their limbs and their faces, and none but the Gods could know them apart. Beautiful were they with the beauty of Amon-Ra, more glorious were they than the Gods. ⁽¹⁾ The pictures in the temple of Luxor which represent the birth of Amenophis III are well known. The infant prince in each of these pictures is accompanied by his ka, his exact image. The ka is nursed and suckled by the same goddesses. The analogy between "The coming of the great queen-Hatshepsut" and "The Louvre Palette" of Predynastic Egypt is astounding. Both narrate the infusion of the soul. Interestingly enough, the legend spelled out the term Ka and not the term Ba, and right here is the analogy. The Ka of the child is the soul in her early state of infancy and immaturity, therefore the twin antagonistic forces are entertaining innocence and peace.

2. The Episode of Maturity

The hieroglyph of the Ba is the Ba-bird (fig. 26 and fig. 27) designated by the "necktie" that has rarely been of notice in Egyptology. Griffith suggested; "A bird of the type of the Grallatores, with tuft on breast." ⁽²⁾ The explanation of tuft is mistaken. It is a necktie and should have been there by reason. Miniature and entirely overlooked in the studies of the ancient Egyptian religion nevertheless, it remains one of the enigmatic phenomena of the ancient Egyptian faith. The necktie puzzled me but not for too long.



Fig. 26 Ba

The puzzle has been resolved by remembering verses of Qur'an: "Every man's fate We have fastened on his own neck: On the Day of Judgment We shall bring out for him a scroll, which he will see spread open"(Al-Isra 17:13). It will be said to him: Read thine own record: Sufficient is thy soul this day to make out an account against thee" (Al-Isra 17:14). "Every

1. Ancient Egyptian Legends, New York 1913, by M. A. Murray, p. 27

2. A Collection of Hieroglyphs, Egypt Exploration Fund, London 1898, by F. Ll Griffith, p. 21

man's fate" is literally written in translated Arabic "Every man's bird" where 'Bird' is translated as "fate" to communicate the symbolism of the bird. The necktie of Ba-bird is his Book of Life; the record of his deeds throughout his lifetime. By juxtaposing "the pictorial necktie of the Egyptian ba-bird" and "Every man's bird, We have fastened on his own neck of Qur'an", we realize that the two ideas are identic in exemplifying a divine doctrine. It is noteworthy for the Qur'an to enunciate a doctrine that has been known in ancient Egypt four millennia ahead of Islam. Revisiting "The human-headed bird on the ground in adjacent profile, separated by three columns of text from Ani's mummy, heading to unknown entry, yet to untangle," (fig. 28), we behold his elaborate attire and the "necktie" shall not escape our attention.

The notions of the necktie and the book of life have been well treated in the Pyramid Texts of the Old Kingdom and the Book of the Dead. "Those in the Duat have collected themselves and unplugged their ears at the sound of this Pepi Neferkare's voice when he descends among them. They have told Him Whose Control is Weighty that this Pepi Neferkare is one of them. Pepi Neferkare's record as *He Whose Record is Great* is among them, for he has been conducted to the starboard. The insignia of Osiris Pepi Neferkare is great in Dual Lions' enclosure. The hindering arms against this Pepi Neferkare have been removed by Wrong-Remover in the presence of Eyes-Forward in Letopolis." ⁽³⁾

I am one of those gods, the Powers who affect the triumph of Osiris over his adversaries on the day of the *Weighing of the Words*: I am thy kinsman, Osiris. ⁽⁴⁾

Hail to thee, supreme among the gods, and *Weigher of Words* in the Netherworld. ⁽⁵⁾

Pleasant for us, pleasant for the listener, is the joy of the *Weighing of the Words*. ⁽⁶⁾

I have come to an end for the Lord of Heaven. *I am written down as sound of heart*, and I rest at the table of my father Osiris. ⁽⁷⁾

Ho N! The Falcon has screamed for you, the Goose has cackled for you. A hand is extended to you by Thoth, the arm of your foe is chopped off for you, the Two Kites, who are Isis and Nephthys, scream for you, striking for you on two gongs in the presence of the gods. Anubis is upon you as your protection, Wepwawet has opened up fair paths for you. Ho N! The doors of the sky are opened for you by Re, the doors are thrown open on your account by Geb, the doors are opened for you in Abydos, the doors of the firmament are thrown open for you by your mother Nut, because your power is so great; the portals on earth are thrown open for you by Geb, because *the knowledge of your name* is so effective. ⁽⁸⁾



Fig. 27 *Bau*

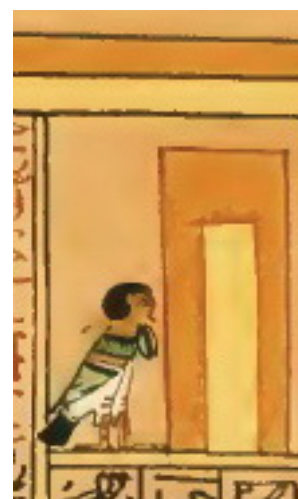


Fig. 28 Papyrus of Ani plate 17 Detail

3. The Ancient Egyptian Pyramid Texts, 2005, by James P. Allen, Utterance 522 Pepi II, p. 293

4. The Egyptian Book of the Dead, 1904, by Sir P. Le Page Renouf, Chapter I, p.1

5. Ibid. Chapter XV., Litany, p. 25

6. Ibid. Chapter XXX B. p. 75

7. Ibid. Chapter LXX. p. 131

8. The ancient Egyptian Coffin Texts. Volume I, 1973. R. O. Faulkner, Spell 24, p. 15

Hail to you, Tribunal of the God who shall judge me concerning *what I have said*, I being ignorant, at ease and having no care. you who surround me and stand at my back, may I be vindicated in the presence of Geb, chiefest of the gods. Yonder god shall judge me *according to what I know*. I have arisen with my plume on my head and my righteousness on my brow, my foes are in sorrow and I have taken possession of all my property in vindication. ⁽⁹⁾

Ho N! There is no god or goddess who will vent anger on you on *the day of reckoning characters* in the presence of the Great One, the Lord of the West. May you eat bread from upon the altars of Re together with the Great Ones who are in the Portals. ⁽¹⁰⁾

From the Tomb of Petosiris, Necropolis of Hermopolis

The west is the abode of him who is faultless, Praise god for the man who has reached it!

No man will attain it,

Unless his heart is exact in doing right.

The poor is not distinguished there from the rich,

Only he who is found free of fault

By scale and weight before eternity's lord.

There is none exempt from being reckoned:

Thoth as Baboon in charge of the balance

Will reckon each man for his deeds on earth. ⁽¹¹⁾

From the Coptic Homilies, we read: Remember that moment when the books of our hearts shall be opened, when they shall unroll them and read them aloud in the midst of the theatre of that Other World. Then shall all the works which we have done be laid bare, those which we have done openly, and those which we have done in secret, and the things which have been done in the night season, and those which have been done in the daytime, and those which we have done inadvertently, and the faults of forgetfulness, and those which we have done with the members in the body, and those which we have performed at the dictates of our hearts; and in that hour everything which we have done during our whole lives, and every sin which we committed in secret, shall be revealed. ⁽¹²⁾

Budge noticed that the books, which the Homily says shall be opened at the Last Day have their equivalent in the 'Book of the god' in which the divine scribe Thoth kept a record of the words and deeds of men. As each soul was brought into the presence of the god, the 'book' was consulted; Osiris 'weighed the words', and rewarded the righteous and condemned the guilty according to the evidence of his book. ⁽¹³⁾

The deeds bound around the neck are well known in Christianity. From The Proverbs, we read: "3:3 Let not mercy and truth forsake thee: bind them about thy neck; write them upon the table of thine heart", "3:21 My son, let not them depart from thine eyes: keep sound wisdom and discretion: 3:22 So shall they be life unto thy soul, and grace to thy neck." "6:20 My son, keep thy father's commandment, and forsake not the law of thy mother: 6:21 Bind them continually upon thine heart, and tie them about thy neck." And from The Lamentations of Jeremiah: "1:14 The yoke of my transgressions is bound by his hand: they are wreathed,

9. The ancient Egyptian Coffin Texts. Volume I, 1973, by R. O. Faulkner, Spell 8 p. 4

10. Ibid spell 45-46 p. 38-39

11. Ancient Egyptian Literature, Volume III, 2006, Miriam Lichtheim p. 46

12. Coptic Homilies in the dialect of Upper Egypt, 1910, By E. A. Wallis Budge p. 181


13. Ibid. Introduction p. xxxii


and come up upon my neck: he hath made my strength to fall, the LORD hath delivered me into their hands, from whom I am not able to rise up."

The necktie is the Egyptian signification of the essence of the Ba; that is the twin forces of goodness and evilness, the conflict of the twin, and the imperative of judgment. The hieroglyph of the Ba-bird designated by the necktie is the irrevocable projection of the soul in her state of maturity. In the age of writing, the Egyptians have taken the spiritual fundamentals asseverated by their forefathers to a topical horizon of evolutionary and pertinent teachings. The Ba-soul with the necktie is the replica of the conceptions narrated in Hunters Palette and Battlefield Palette. In other words, the pictorial narrations of the two palettes have been abridged in the necktie and evinced in literature. The twin antagonistic forces have passed their early state of infancy and immaturity. Thenceforth, the anticipated conflict between goodness and evilness has embarked. The necktie is the evidencing of man being in full consciousness of his deeds and by his free will; hence his vulnerability to judgment. The Ba-soul with the necktie is the episode of maturity that is obligatory ministered by all in the auditorium of humanity.

The story of Setne Khamwas is here recalled: "He who would be found to have more misdeeds than good deeds is handed over to the Devourer, who belongs to the lord of the netherworld. His Ba is destroyed together with his body, and he is not allowed to breathe ever again. He who would be found to have more good deeds than misdeeds is taken in among the gods of the tribunal of the lord of the netherworld, while his Ba goes to the sky together with the august spirits."

3- The Episode of Afterlife

The Egyptian Ka  has been interpreted as astral body, active force, superior genius, guardian angel, character, vital force, force of life, life-spirit, double, protecting genius, spirit, soul, ghost, spiritual double, vital essence, guardian spirit, Doppelgänger, and alter ego. As well, the Ka has been interpreted as personality, individuality, temperament, disposition, character, and providence. It has been suggested that the Ka of the king is the only Ka ever shown on the monuments, the Ka has never been the object of concrete imaginings as far as the ordinary man is concerned, and the Ka of the commoner never pictured.

The quintessence of the Ka sign has entirely escaped the intellectuality of eminent scholars. Assmann has been teaching fanciful interpretation of the Ka: "The Ka is a sort of spirit, genius, or vital energy, a legitimizing, dynastic principle that is passed along from father to son; for it, the son is dependent on the father. The hieroglyph for the ka depicts a pair of arms stretched upward, probably indicating a gesture in which the arms are extended outward to embrace another person. With this gesture, ka is transferred from the father to the son." Bolshakov favored jejune interpretation: "Recently a suggestion has been made meeting our understanding of the Ka and assuming the  sign reflects the idea of similarity of the man and his Ka: when we say "they are as two peas", the Egyptians could use another simile – "as two arms", "as two hands". In this case, the translation "Double" corresponds not only to the essence of the Ka, but also to the graphic manifestation of the concept."⁽¹⁴⁾

14. Man and His Double in Egyptian Ideology of the Old Kingdom, 1997, by Andrey O. Bolshakov, p. 158

Stelae of Neferabu, Nineteenth Dynasty (fig. 29) sets forth the essence of the Ka. The obverse is divided into two registers. In the upper, Ptah is shown seated on a throne within a kiosk, before which is set an offering-table piled above and below with offerings of food and flowers. Above, in the center, is a large Ka sign flanked on one side by four ears and on the other by two eyes. An inscription in four lines in the kiosk names the god. In the lower register is a figure of the necropolis-workman Neferabu, kneeling in adoration, with a text of nine vertical lines containing a prayer addressed to Ptah. A further text in ten vertical lines fills the reverse side of the stela; it again is essentially a prayer to Ptah, but it embodies unusual expressions of personal guilt which have aroused interest.⁽¹⁵⁾



Fig. 29 Stelae of Neferabu

Gunn, in his translation and discussion of the Stelae of Neferabu and other stela of the same period, wrote: The main current of traditional Egyptian religious feeling, is afforded by a small and far less-known group of hymns and prayers, all of which fall within the limits of the century and a half occupied by the Nineteenth Dynastic (B.C. about 1350-1200), and which stand quite in a class by themselves. In these the change of orientation of the worshippers, the revolution in that personal relation to deity, is truly remarkable. All the (in the popular sense of the word) Pharisaic complacency of the priestly and official texts, the boasting 'in which there is no boasting,' the facile formalities of veneration, cold descriptions of the qualities and energies of the gods, sanctioned by the use of ages, with which these works were so easily put together, are absent. In their place we find the very spirit of that self-abasing and sorrowful appeal, conscious of unworthiness, which Matthew Arnold, dealing with a similar contrast in its most eminent examples, called the Hebraic attitude as opposed to the Hellenic. Those who wrote these psalms (as we may fairly call some of them), or for whom they were written, were men conscious, as they confess, of their 'many sins'; who approach the gods not as creditors who have fulfilled their side of a contract and calmly await their recompense, but as 'humble men' and 'helpless ones,' hoping for mercy; who proclaim, not that they are perfect, unspotted even by contact with the erring, but 'ignorant' and 'foolish,' 'not knowing good from bad,' deserving punishment but saved by the grace of a god who prefers the silent before the eloquent, the distressed before the mighty, who cannot be bargained with, is a surer help than man, whose wrath is soon past, and who sends no earnest suppliant empty away. Several of these documents, so significant in the history of religion, are in manuscript (many at the British Museum); almost all the rest are a group of memorial

15. The Hieroglyphic Texts from Egyptian Stelae, Part 9, British Museum 1970, edited by T. G. H. James

stones which were found nearly a century since at Der-el-Medineh, in the Theban Necropolis, where they were set up in small temples by the humble draughts men, scribes and 'attendants' of that part of the great cemetery. ⁽¹⁶⁾

Text On the obverse: ⁽¹⁷⁾

Praise giving to Ptah, Lord of Truth, King of the two banks:

Fair of face, who is on his great throne.

The one God among the Nine

Beloved as King of the Two Lands.

May he give life, prosperity, and health,

Keeness, favour and love.

And that mine eyes may behold Amun every day

As is done for a righteous man

That sets Amun in his heart.

Thus the attendant in the Place-of-Truth, Neferabu, justified.

Text on the reverse: ⁽¹⁸⁾

Here begins the declaration of the might of Ptah, South-of-his-Wall, by the attendant in the Place-of-Truth, to the west of Thebes, Neferabu, justified, who says:

I am a man who swore falsely by Ptah, Lord of Truth;

And he caused me to behold darkness by day.

I will declare his might to him that knows him not, and him that knows him:

To little and great.

Be ye ware of Ptah, Lord of Truth!

Lo, he will not leave aside the deed of any man.

Refrain you from uttering the name of Ptah falsely:

Lo, he that utters it falsely,

Lo, he tumbles down.

He caused me to be as dogs of the street,

I being in his hand:

He caused men and Gods to mark me,

I being as a man that has wrought abomination against his Lord.

Righteous was Ptah, Lord of Truth, toward me,

When he chastised me.

Be merciful to me; look upon me that thou may be merciful!

Thus the attendant in the Place-of-Truth to the west of Thebes, Neferabu, justified.

From his study of the Stelae of Neferabu and the others, Gunn noticed two expressions for blindness are used in the texts: 'to see darkness by day', and 'to see a darkness of thy making'. Gunn said: In these contexts in which they stand it is natural to take them as referring to physical blindness; but if this interpretation be correct it is very strange that this affliction should occur proportionately so often, and be at the same time the only one specified by the victims of divine retribution. Are we to infer that the decoration of the dark tomb-chambers of the Necropolis (for that was of course the work of the draughts men, sculptors, and perhaps of

16. The Religion of the poor in ancient Egypt, JEA
Volume III, 1916, by Battiscombe Gunn, p. 82

17. Ibid. p. 88

18. Ibid. pp. 88-89

'attendants' of the Place-of-Truth) was especially detrimental to the eyesight? Blindness has of course been at all times very common among poorer classes of the Egyptian people. ⁽¹⁹⁾ Gunn, touched by the 'Egyptian Psalms' and the 'Hebraic attitude', failed in grasping the spiritual abstraction of 'to see darkness by day'. The Egyptian Psalm did mean 'the darkness within' or 'the darkness of the inner self.' Because of his imperceptivity, Gunn could not sense the spiritual radiance of the Psalms written on the Turin Stela of the sculptor in the Place-of-Truth, Neferronpet which read:

I adore thy beauty.
 Be thou merciful to me,
 That I may see that thou art merciful:
 That I may observe thy might.
 Thou causest me to see a darkness of thy making;
 Lighten me, that I may see thee.
 For that health and life are in thine hands:
 One lives by thy gift of them. ⁽²⁰⁾

The two contrasted verses "Thou causest me to see a darkness of thy making" and "Lighten me, that I may see thee"; unquestionably refer to the "the darkness of the soul" and "the light of God" and "the Holy enlightenment of the soul", and "the soul by which we behold God." From Qur'an we read: "Do they not travel through the land, so that their hearts may thus learn wisdom and their ears may thus learn to hear? *Truly it is not their eyes that are blind, but their hearts which are in their breasts.*" (The Pilgrimage 22:46)

Neferabu, kneeling and raising forearms in reverence to Ptah, has been in such wonderful experience of being purely consumed by the Holy closeness. His soul, in the gesticulation of the Ka, has been transcended to the sphere of god-Ptah, for the god to witness his devoutness and listen to his lamentations and his pleading for mercy. The large Ka sign flanked on one side by four ears and on the other by two eyes; is the manifestation of the ka-soul in such experience. Let us read few lines written by Wilson: From the start of Christian movement to the present day, various segments within the Christian community have given expression to a pallid kind of ascetic, otherworldly spirituality. In popular religious terminology, to be "spiritual" has usually connoted the idea of otherworldly piety. We have been taught that a "spiritual" person is one whose inner eyes are cast heavenward in prayer and contemplation, focusing on the joys of the life to come. To be "spiritual" implies that one is life-denying; it suggests communing with one's heavenly creator by focusing upon the invisible realities and eternal mysteries of God's holiness. To live "spiritually" is often thought of in terms of passive detachment from this world, a transcending of the self to a higher, sublime, more exalted world. ⁽²¹⁾ From the writings of Clement we read: In every place, therefore, but not ostensibly and visibly to the multitude, he will pray. But while engaged in walking, in conversation, while in silence, while engaged in reading and in works according to reason, he in every mood prays. If he but from the thought in the secret chamber of his soul, and call on the Father "with unspoken groaning," He is near, and is at his side, while yet speaking. ⁽²²⁾

19. JEA Volume III, 1916, The Religion of the poor in ancient Egypt, by Battiscombe Gunn, p. 89

20. Ibid. p. 92

21. Our Father Abraham: Jewish Roots of the Christian Faith. 1989, Marvin R. Wilson (pp. 174-175)

22. The Writings of Clement of Alexandria (Titus Flavius Clemens Alexandrinus) 1869, by T. & T. Clark, , p.442

Ramses III in his appeal to God, uttered: Give to me thy ears, O lord of gods; hear my prayers which I make to thee. Lo, I come to thee, to Thebes, thy mysterious city. Thou art divine among the gods who are in thy image. Thou hast gone to rest in "Lord-of-Life," thy glorious seat, before the august front of thy court; (so) I have mingled with the gods, the lords of the nether world, like my father, Osiris, lord of Tazoser. Let my soul be like the souls of the gods who rest at thy side in the eternal horizon. Give breath for my nostrils and water for my soul. Let me eat the oblations, the provisions of thy divine offerings.⁽²³⁾ Give me thy eyes and thy ears, O lord, Ptah, father of fathers, former of the gods; and hear my plea, which I make before thee." "Grant that he may rest upon thy throne as king of the Two Lands, as Horus, the mighty Bull, beloved of Maat."⁽²⁴⁾

Sensational and eye opener genuineness have been extant for over a century. The Ba-bird with the necktie in (fig. 28) is the very same Ba-bird seen in Plate 33 of Papyrus of Ani, (fig. 30). Budge suggested the Ba-bird is standing on his tomb, in actuality he is standing on his home in the afterlife. The Ba has triumphantly passed the judgment and has been vindicated. The necktie loosened and no trace of it, where forearms are upraised. The Ba has acquired the spiritual manifestation of the Ka. Upraised forearms, either in the form of Ba-bird or in the person of Ani and his wife, did not mean other than adoring God. In plate 19, Ani is recognizable in the gesticulation of the Ka in adoration of Sun-god, (fig. 31).



Fig. 30 Papyrus of Ani plate 33 detail

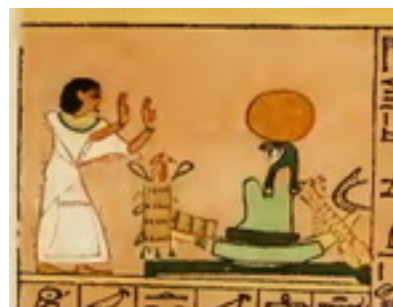



Fig. 31 Papyrus of Ani plate 19 detail

From Temple of King Seti I, we came across an authoritative plate (fig. 32A, 32B). The plate is divided at the middle in two registers. In the upper register, we notice triple-Anubis; each one is holding a falcon-headed ideograph. Above the frontal-Anubis, a group of three

Bau  and certainly we recognize the necktie. The lower register features triple-Horus; each one is holding a human-headed ideograph. Above the frontal-Horus, the same Bau-group is vividly witnessed without the necktie. The upper register is the representation of the *Bau* subjected to judgment while the lower register introduces them after having been vindicated and the necktie loosened. We know that Anubis and Thoth have always been present by the balance in the judgment scenes. It is of notice that the Hieroglyph dictionaries of Budge and Gardner as well as the Unicode charts of Egyptian Hieroglyphs have listed the *Bau* with the necktie but did not take into account the *Bau* without the necktie. This is mainly due to the unknowing of the conception of both.

23. Ancient Records of Egypt, Vol. IV, Chicago 1906, by James Henry Breasted pp. 112-113

24. Ibid. p. 177

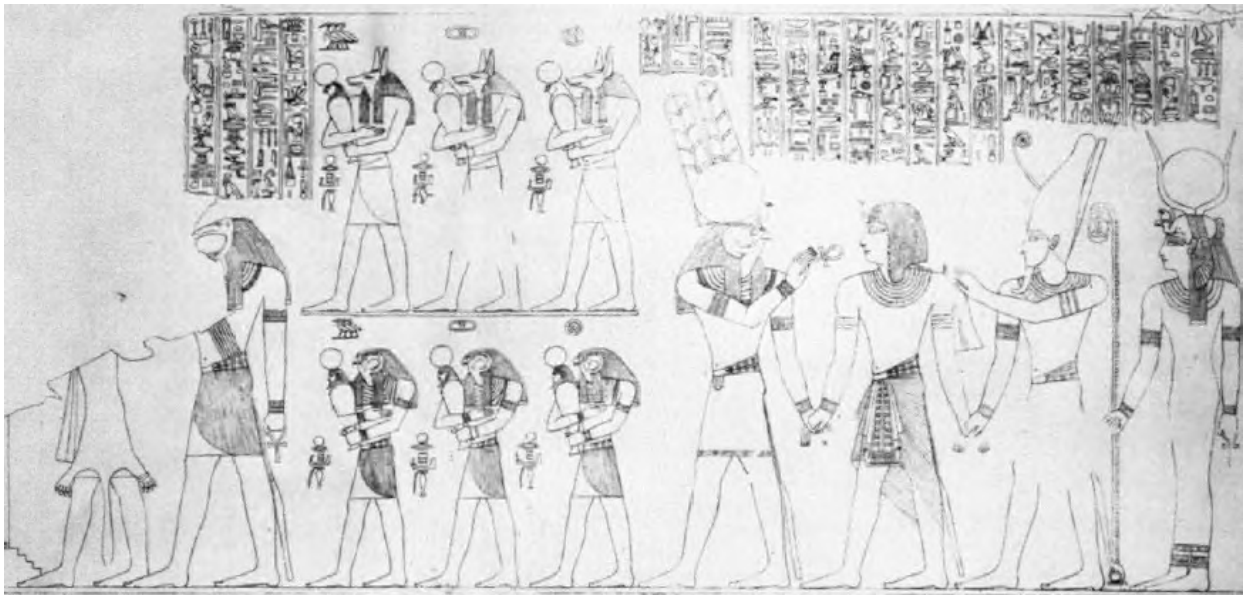


Fig. 32A Temple of King Seti I

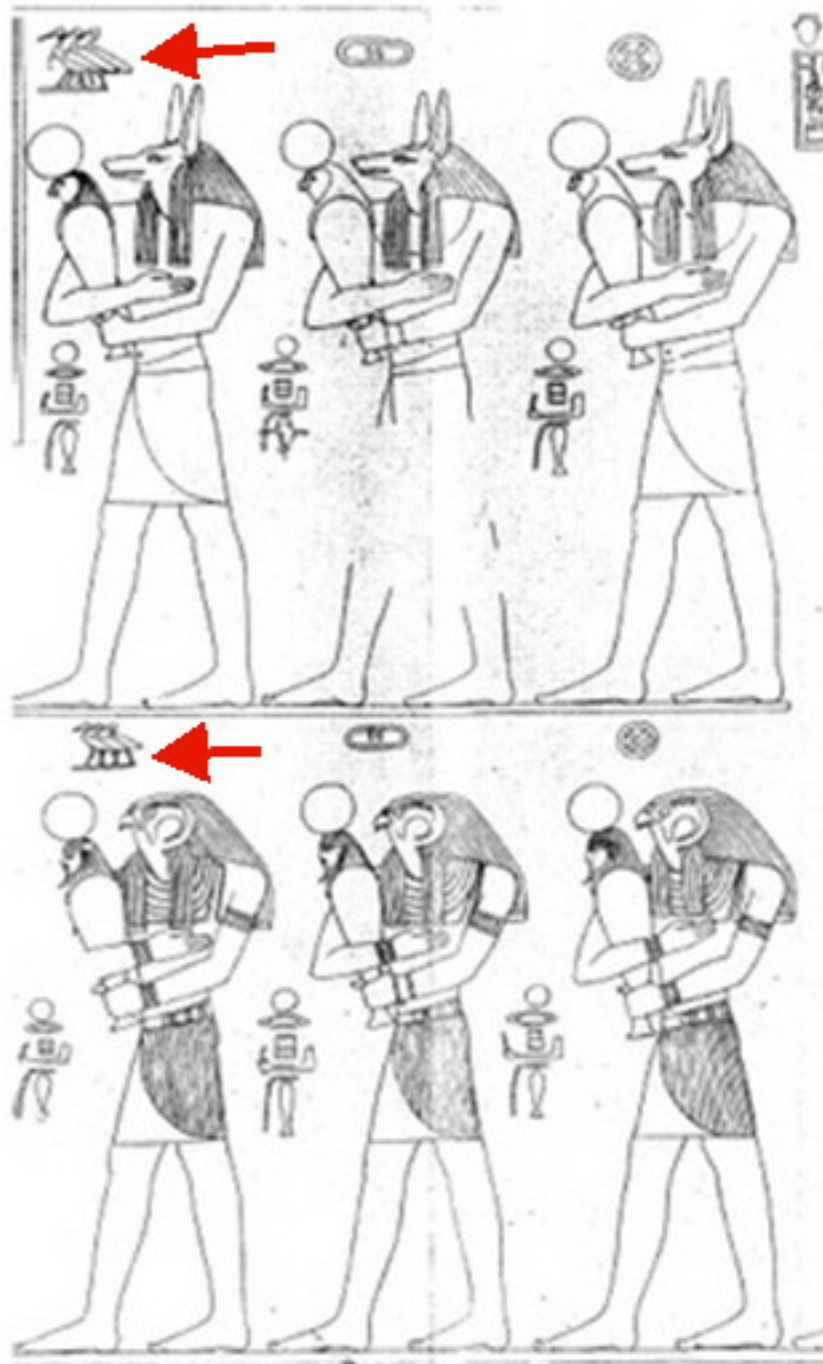


Fig. 32B Temple of King Seti I Detail

The investigation of the Stelae of Neferabu recalls a further detail from the coffin of Nesj-ta-udjat-akhmet (fig. 33). Here we take a look to the "base iconized at the center by an "unidentified dark object" which we earlier identified by the soul. Furthermore, the dark object remind us of "*the ambiguous dark circle*" which we encountered upon studying the painting of Tomb of Irinufet, and the vignette from the Book of the Dead of Neferrenpet, (Fig. 1 and 2 Chapter III). Goggling at the detail from the Stelae of Neferabu (fig. 34), we recognize the shape of the Ka: the two upraised forearms are horizontally connected to the same shape of (fig. 33). The accordance between (fig. 33) and (fig. 34) is decisive in our investigation, both are speaking of the soul in the same manifestation.



Fig. 33 coffin of Nesj-ta-udjat-akhet Detail



Fig. 34 Stelae of Neferabu Detail

3.1 The Egyptian Invocations of Loosening Evil Deeds

The Ka, in thousands of pictorial illustrations has been apparent. The Ka symbol is the hieroglyphic designation of the recurrent scenes of men and women, kings and commoners, in the gesture of upraising forearms. For the Ba to get loose of her necktie, therefore procuring her spiritual manifestation as Ka, the Ba had to be vindicated.

"Teti will call on them and those four gods who stand at the sky's electrum staves will fetch themselves to him, that they might tell the name of Teti to the Sun and bear his name to Horus of the Akhet, (saying): "He has returned to you. He has come to you that he might *loosen ties and release fetters*." ⁽²⁵⁾

"O, you whose form is mysterious, and you ... of the sky! Father Osiris Pepi cannot truly die. It is the case that father Osiris Pepi has become truly akh; it is the case that father Osiris Pepi has come to you, *having untied his ties and loosened his* [...]." ⁽²⁶⁾

Here is N who says: Hail to thee, Prince of Amenta, Unneferu who presides in Abydos, I come to thee with *Righteousness; without sin upon me*. I am not knowingly a speaker of wrong; I am not given to duplicity; grant me bread, the right of appearance at the tables of the Lords of Maat, entering in and going out of the Netherworld, and that my soul may not suffer repulse in its devotion to the orb of the Sun and the vision of the Moon-god for ever. ⁽²⁷⁾

Your natron is Horus's natron, your natron is Seth's natron,
Your natron is Thoth's natron, your natron is the god's natron;
Your natron is your ka's natron, your natron is your natron's natron:
this your own natron is amongst your brothers, the gods.
Your natron is on your mouth: you should clean all your bones and *end what is (bad) against you*. ⁽²⁸⁾

Teti *will clean himself* and receive his clean place in the sky. Teti will endure, and Teti's perfect places will endure, when Teti receives his clean place in the prow of the Sun's boar. ⁽²⁹⁾

Osiris Pepi, your mother Nut has spread herself over you that she *may conceal you from everything bad*. Nut has joined you away from everything bad. ⁽³⁰⁾

Your cleansing is the cleansing of the gods, the lords of possessions who have gone to be with their kas. ⁽³¹⁾

25. The Ancient Egyptian Pyramid Texts, 2005, James P. Allen, Teti Utterance 188, p. 79

26. Ibid. Pepi I Utterance 529, p. 189

27. The Egyptian Book of the Dead, 1904, by Sir P. Le Page Renouf, Chapter XVIII. p.50

28. The Ancient Egyptian Pyramid Texts 2005, By James P. Allen, Unis Utterance 23 pp. 19-20

29. Ibid. Teti Utterance 284 p. 93

30. Ibid. Pepi I Utterance 41a p. 107

31. Ibid. Pepi I Utterance 44 pp. 108-109

Ho, Pepi! Awake, raise yourself! Stand up and become clean: let your ka become clean, *your ba become clean*, and your controlling power become clean. Your mother has come to you: Nut, the Great Sieve, has come to you, and she will cleanse you, Pepi, and join you, Pepi, and defend you from needing.⁽³²⁾

Ho, Pepi! *Stand up and become clean, and let your ka become clean*. Horus shall cleanse you with cool water. Your cleansing is Shu's cleansing, your cleansing is Tefnut's cleansing, your cleansing is the cleansing of the four akhs who come forth genuflecting in Pe.⁽³³⁾

This Pepi has become sound with his flesh, it is good for this Pepi with his name, and this Pepi will live with his ka. He will expel the bad that is before Pepi, and drive away the bad that is behind Pepi likewise, by means of Foremost of Letopolis's throwsticks, which *drive away the bad that is before him and expel the bad that is behind him*.⁽³⁴⁾

Gods, Osiris shall speak for Horus, because *he has forcibly removed the bad that was against Pepi* on his fourth day and has annihilated what was done against him on his eighth day.⁽³⁵⁾

All defects are done away, all deficiencies are removed, and all that was wrong in me is cast forth.⁽³⁶⁾

Let me sit at the cradle of Osiris, and *put an end to my suffering and pain*; let me be made strong and vigorous at the cradle of Osiris, so that I may be born with him and renewed.⁽³⁷⁾

Said on arriving at the Hall of Righteousness, *that N may be loosed from all the sins* which he hath committed and that he may look upon the divine countenances.

He says: Hail to thee, mighty god, lord of Righteousness!

I am come to thee, oh my Lord: I have brought myself that I may look upon thy glory. I know thee, and I know the name of the Forty-two gods who make their appearance with thee in the Hall of Righteousness; devouring those who harbour mischief, and swallowing their blood, upon the Day of the searching examination in presence of Unneferu.⁽³⁸⁾

And I have undergone the inspection of the god Whose face is behind him, who awards my verdict, so that I may behold what the Persea tree covers in Restau.

I am one who glorifies the gods and who knows the things which concern them.

I am come and am awaiting that inquisition be made of Rightfulness and that the Balance be set upon its stand within the bower of amaranth.

O thou who art exalted upon thy pedestal and who calls thy name. Lord of Air: deliver me from those messengers of thine who inflict disasters and bring about mishaps. No covering have they upon their faces.

For I have done the Righteousness of a Lord of Righteousness.

There is not a limb in me which is void of Righteousness⁽³⁹⁾

He puts an end to his pain and suffering, and the Osiris N puts an end to his own pain; yea, he gladdens the countenance of Thoth by the worship of Ra and Osiris. The Osiris N enters the Mount of Glory of Ra, who hath made his Bark and sails prosperously, lightening up the face

32. The Ancient Egyptian Pyramid Texts 2005, By James P. Allen, Pepi I Utterance 45 p. 109

33. Ibid. Pepi I Utterance 46 p. 109

34. Ibid. Pepi I Utterance 319b pp. 124-125

35. Ibid. Pepi II Utterance 348 pp. 266-267

36. The Egyptian Book of the Dead, 1904, by Sir P. Le Page Renouf, Chapter XVII., p. 35

37. Ibid. Chapter LXIX. pp. 130-131

38. Ibid. Chapter CXXV. Part I. p. 212

39. Ibid. Chapter CXXV Part III, p. 217

of Thoth, that he may listen to Ra and beat down the obstacles in his way, and put an end to his adversaries. ⁽⁴⁰⁾

3.2 The Egyptian Invocations Against the Hostile Party of the Soul

The Egyptians regarded the sins committed by the soul as hostile parties that should be subjugated in order for the soul to attain vindication. The hostile parties are translated as enemies, opponents, adversaries, foes and rebels.

Chapter for coming forth victoriously. "I come forth victoriously against the adversaries." ⁽⁴¹⁾

Chapter for coming out against the adversary in the Netherworld.

I have stretched out my hand, as the Lord of the Crown, and lifted my feet.

I shall not be given up; my adversary shall fall before me; he hath been given up to me and shall not be delivered from me.

I rise up like Horus, I sit down as Ptah, I am victorious as Thoth, and powerful as Atum: I walk upon my feet, I speak with my mouth, searching for him who has been given up to me; he shall not be delivered from me. ⁽⁴²⁾

Horus opens; the Great, the Mighty, who divides the earths, the great one who rest in the Mountain of the West, and lightens up the Tuat with his glories and the Souls in their hidden abode, by shining into their sepulchers. By hurling harm against the foe, thou hast utterly destroyed all the adversaries of the Osiris N. ⁽⁴³⁾

I defeat the clients of mine adversaries, and spoil those whose hands are darkened. They who mount up against me, woe to them, they are the associates of Seth as they approach. ⁽⁴⁴⁾

Oh Thoth, who makes Osiris triumphant over his adversaries, let N be made triumphant over his adversaries, even as thou makes Osiris triumphant over his adversaries, before the Great Circle of gods on the Highway of the Damned, upon the Night when judgment is passed upon those who are no more. The Great Circle of gods on the Highway of the Damned are Thoth, Osiris, Anubis and Astes. And judgment is passed on the Highway of the Damned when the suit is closed against the souls of the Children of Failure. ⁽⁴⁵⁾

Oh thou who shines forth from the Moon, thou who gives light from the Moon, let me come forth at large amid thy train, let me be revealed as one of those in glory. Let the Tuat be opened for me. Here am I: let me come forth upon this day, and be glorified. Let the glorified ones grant to me that I live and that mine adversaries be brought to me in bonds before the divine Circle. ⁽⁴⁶⁾

I am a Flaming One, and brother to a Flaming One. I am Osiris, brother to Isis. He who avenges me is my son Horus, in company with his mother, upon mine adversaries; adversaries who have done to me all wicked and evil things. ⁽⁴⁷⁾

Grant that I may pass by thee, and may purify myself and cause the triumph of Osiris over his adversaries. ⁽⁴⁸⁾

40. The Egyptian Book of the Dead, 1904, by Sir P. Le Page Renouf, Chapter CXXX. pp. 256-257

41. Ibid. Chapter X. p. 19

42. Ibid. Chapter XI. p. 19

43. Ibid. Chapter XV., Litany to Ra p.25-26

44. Ibid. Chapter XVII. p. 39-40

45. Ibid. Chapter XVIII. p. 52

46. Ibid. Chapter LXV. p. 127

47. Ibid. Chapter LXIX. p. 130-131

48. Ibid. Chapter CV. p. 175

Oh Ra who art shining this night: if there be any one among thy followers, let him present himself living as a follower of Thoth, who causes Horus to come forth this night. The heart of the Osiris is glad, because he is one at the head of them. His adversaries are brought to a stop by the warriors of the Osiris N, who is a follower of Ra, and hath taken his arms of steel. ⁽⁴⁹⁾

My balance is perfectly even, my voice is law, and I prevail over all mine adversaries. ⁽⁵⁰⁾

Thoth has seized your opponent for you, beheaded along with his retinue, and there was none of them whom he spared. ⁽⁵¹⁾ Your mother Nut has spread herself over you, in her identity of Shetpet. She has made you be a god without opponent of yours, in your identity of god, [joining] you away from anything bad, in her identity of Great Sieve. Geb has become content for you. Since he has loved you, he has defended you, given you your head, and had Thoth gather you, so that what is against you might end. ⁽⁵²⁾ Horus cannot let you suffer. He has put your opponent under your feet, that you might live. ⁽⁵³⁾ Ointment for Horus! Ointment for Seth! Horus has acquired his eye and taken it from his opponents: there is no property right of Seth in it. Horus has filled himself with oil, Horus has become content with his eye, Horus has been equipped with what is his. Horus's eye shall cling to him, its scent on him, and its wrath shall fall on his opponents. ⁽⁵⁴⁾ Ho, Osiris Neith! You are Geb's son and you will not die. Control is yours, Osiris Neith; esteem is yours, Osiris Neith; ba is yours, Osiris Neith; life-giving is yours, Osiris Neith. As you have your control, you shall repulse your opponents. ⁽⁵⁵⁾

Oh Chepera, who are in the midst of thy bark and whose body is the cycle of the gods forever; deliver me from those inquisitorial Wardens to whom the Inviolable god, of Glorious Attributes, hath given guard over his adversaries, and the infliction of slaughter in the place of annihilation, from whose guard there is no escape. May I not fall under your knives, may I not sit within your dungeons, may I not come to your places of extermination, may I not fall into your pits; may there be done to me none of those things which the gods abominate; for I have passed through the place of purification in the middle of the Meskat, for which are given the Mesit and the Tehenit cakes in Tanenit. ⁽⁵⁶⁾

Oh Light! let the Light be kindled for thy Ka, O Osiris Khentamenta. Let the Light be kindled for the Night which follows the Day: the Eye of Horus which rises at thy temple: which rises up over thee and which gathers upon thy brow; which grants thee its protection and overthrows thine enemies ⁽⁵⁷⁾

The vindication of a man against his foes is brought about in the realm of the dead. The earth was hacked up when the Rivals fought, their feet scooped out the sacred pool in On. Now comes Thoth adorned with his dignity, for Atum has ennobled him with strength, and the Two Great Ladies are pleased with him. So the fighting is ended, the tumult is stopped, the fire which went forth is quenched, the anger in the presence of the Tribunal of the God is calmed and it sits to give judgment in the presence of Geb. Hail to you, magistrates of the gods. N is vindicated before you on this day, even Horus was vindicated against his foes on that day of

49. The Egyptian Book of the Dead, 1904, by Sir P. Le Page Renouf chapter CXXXI. p. 261

50. Ibid. Chapter CXXXVIII. p. 277

51. The Ancient Egyptian Pyramid Texts, 2005, By James P. Allen, Teti Utterance 192a p. 82

52. Ibid. Teti Utterance 199b-p.82

53. Ibid. Teti Utterance 199b p. 82

54. Ibid. Pepi II Utterance 520 p. 292

55. Ibid. Neith Utterance 226 p. 321

56. The Egyptian Book of the Dead, 1904, Renouf, Chapter XVII p.39

57. Ibid Chapter CXXXVII a. p. 275

accession. May he be joyful before you even as Isis was joyful in that her happy day of playing music, when her son Horus had taken possession of his Two Lands in triumph. ⁽⁵⁸⁾

You shall not be put in the place of execution in which rebels are put, and sand shall not be put on your face. ⁽⁵⁹⁾

Ho N! The White-crown Eye of Horus goes up from your head; Horus has given you his Eye, and the Chemmis-crown Eye of Horus goes up from your head, and you appear as King of Upper and Lower Egypt. O N, may you be mighty and crush your foes. ⁽⁶⁰⁾

The doors of the sky are opened because of your goodness; may you ascend, and see Hathor, may your complaint be removed, may your sin be erased by those who weigh in the balance on the day of reckoning characters, may it be granted that you join those who are in the Bark by those who are in the Suite, they having been made spirit-like with lustration like Re: appear as the Lone Star. ⁽⁶¹⁾

O you gods, come with these kindred of mine, be vigilant as regards this god who is unconscious, make for him the contentment of Re, pronounce his name in the Great Hall, that those who are in the Following may be glad. Oho! Oho! say the joyful one and the sorrowful one. Shall I place my arms which are on me over this god, the Lord of the gods, and put groaning and outcries in the Great Hall because of this Destroyer who has come in? He has acted against this god in order to frighten the gods in the Pure Place. Be gone, you monster! See, the Pure Place is guarded. ⁽⁶²⁾ "I have put the rebel into bonds of the warder" ⁽⁶³⁾ I have entered into the gates of the horizon; that foe of mine who was given to me has gone forth, but he will not be rescued from me, for I am vindicated against him. ⁽⁶⁴⁾ Spell for not walking upside down in the realm of the dead. Thus says N: I will not walk upside down for you; I walk on my feet and I will not walk upside down for you. I walk like Horus, my strides are like those of Atum, my tomb is like that of a spirit, I walk like one who is among the spirits, who open up the mounds of the gods. ⁽⁶⁵⁾

It is evident that scholars, persuaded by their frequent referral to "the control of chaos that is equated with the Egyptian king's domination over enemies," did not question the hostile parties *within*.

3.3 The Egyptian Invocations of the Nourishment of the Ka-soul

Sins, as hostile parties, have been fraternized with an *odious adversary*; that is eating excrement and drinking urine. Budge viewed the *odious adversary* as an absurd belief, writing: But though the Ba of the king was amply provided with food and drink by the gods, and he also had the power to hunt the game of heaven, and to fish its waters, it was thought that he might still suffer from hunger and thirst, and be reduced to wandering about picking up food wherever he could find it. Moreover, it was imagined that he might even be driven to devour his own excreta and urine. And it is distinctly said the Ba of Teta 'abominated filth, and revolted at urine, and that he would not drink it'. This belief lasted for many centuries

58. The ancient Egyptian Coffin Texts. Volume I, 1973,
by R. O. Faulkner Spell 7, p. 3

59. Ibid. Spell 23, p. 14

60. Ibid. Spell 42-43, p. 34

61. Ibid. Spell 44, pp. 35-36

62. Ibid. Spell 52, p. 51

63. Ibid. Spell 55, p. 53

64. Ibid. Spell 91, p. 92

65. Ibid. Spell 224, p. 176

for in the Papyrus of Nu, which was written early under the Eighteenth Dynasty, the deceased says, 'The things which I abominate I will not eat. What I abominate is filth; I will not eat thereof Let me not fall down upon it, let it not light upon my body, let it not touch my fingers and my toes I will not tread on it with my sandals.' From the above paragraphs it will be seen that the Ba of the king is regarded both as a human and a spiritual being, and the Egyptians do not appear to have noticed the absurdity and the contradictions in their funerary texts, and in the beliefs which they, and we also, could deduce from them. ⁽⁶⁶⁾

Taylor's imagination led him to write: It was of course understood that food and drink were essential to life, and the ka was intimately connected with sustenance. During life, an individual could feed himself, but after death it was no longer possible for the body to receive nourishment. It was by feeding the ka that the individual was kept alive. Fulfilling this crucial need was the most important role of the ka in the afterlife, for it was the principal mode of existence through which the deceased received nourishment. Tomb inscriptions regularly state that the funerary offerings were 'for the ka' of the deceased. The ka could leave the body in the burial chamber, passing into the tomb chapel, where offerings were presented. The ka required a physical form to inhabit after death and for this reason the corpse was mummified. To receive nourishment, however, the ka needed to leave the body and move to the offering-place. Here, a statue was provided, in which the ka resided during the important nourishing process. This nourishment did not of course take place in any concrete sense – the ka was believed to absorb the life-giving power of food, and this sufficed to keep the individual alive. The ka was thus essential for survival in the next world and in order to reach the transfigured state and enter the afterlife the deceased needed to be reunited with his ka, which separated from the body at death. Hence the dead were often referred to as 'those who have gone to their kas', while the tomb was termed the 'house of the ka'. ⁽⁶⁷⁾

We are already aware of the inexorable views of Peet and here is more of him: Both gods and dead must be fed in the same way as living men; and one of the chief anxieties expressed by the dead in the funerary texts is lest, for want of food offered at the tomb, they should be compelled to consume their own excrement. This physical analogy between the dead and the living may be said to reach its climax of absurdity in certain tomb chapels of the second dynasty at Sakkarah, where lavatories are provided for the use of the dead occupant. This is not speculation as to the nature of death, but mere inability to conceive of any form of existence other than that of physical life. ⁽⁶⁸⁾

Assmann, adhering to his teachings of the ancient Egyptian *mortuary religion*, confidently said: The texts that depict the condition and the realm of death most vividly and drastically as the reversal of the life and order of the realm of the living are those concerned with providing for the deceased in the afterlife. From these texts, it clearly emerges that the deceased first arrives in the realm of death that is anything but a paradise but also not a hell, a place of punishment where the sinners are annihilated, but simply a place where the dead are dead. This state of death was an inversion of life. The dead walked upside down, they ate excrement and drank urine. Understandably, the deceased wanted to have nothing to do with this. To avoid this fate, the deceased was provided with spells such as the book of dead chapter 51,

66. From Fetish to God in Ancient Egypt, 1934, E. A. Wallis Budge, p. 337

67. Death and the Afterlife in Ancient Egypt, 2001, by John H. Taylor pp.19-20

68. The Cambridge Ancient History, Volume 1, 1928, Chapter VI, by T. Eric Peet, pp. 335-336

whose title is "Not walking upside down in the realm of dead," and 52, "Not to eat excrement in the realm of the dead." The netherworld is a space of death, as these texts make clear. But beyond this space in which the dead are dead and forced to walk upside down, to live on their excrement and wander around in dirt and filth, there is a place of eternal life. That is the place of the tree goddess. There, the transfigured deceased, who has become an ancestral spirit, is secure in the face of death. ⁽⁶⁹⁾

Bolshakov, as well, fantasized food nourishment of the Ka: Independent of people in its origin, the Double needed food during its life and here it entirely depended on its human benefactors. It was to be fed by means of real offerings or of food representations accompanied by offering-formulae. All these methods of feeding require pictorial monuments: offerings must be eternal, the descendants must remember about their ancestors, and inscribed representations are the best possible reminder for them. ⁽⁷⁰⁾

Right away, the Egyptian hierophant calls our attention to his conception of the spiritual nourishment of the ka-soul.

Chapter whereby one goes not headlong in the Netherworld: I execrate, I execrate, I do not eat it. That which I execrate is dirt. I eat it not, that I may appease my Genius. Let me not fall into it; let me not approach it with my hands, let me not tread upon it with my sandals. ⁽⁷¹⁾

Here, we bring to the fore a noteworthy comment of Sir Renouf: "I do not, however, believe, as M. Maspero does, that these texts convey the idea "so frequent [!] among half-civilized peoples, of another life in which the deceased will have nothing to eat and drink but excremental matter."

Chapter whereby one eat not dirt in the Netherworld:

I execrate, I execrate, I do not eat it.

That which I execrate is dirt. I eat it not, that I may appease my Genius.

Let it not fall upon me; let me not approach it with my hands, let me not tread upon it with my sandals. Henceforth let me live upon corn in your presence, ye gods, and let there come one who brings to me that I may feed from those seven loaves which he hath brought for Horus and upon the loaves for Thoth.

"What will thou eat?" say the gods to him.

Let me eat under the Sycamore of Hathor the Sovereign, and let my turn be given to me among those who rest there. And let me manage the fields in Tattu and prosper in Heliopolis.

And let me feed upon the bread of the white corn and upon the beer of the red barley.

And let the forms of my father and of my mother be granted to me; the gate-keepers of the stream. Let room be thrown open for me, let the path be made, and let me sit in any place that I desire. ⁽⁷²⁾

Chapter whereby one is not made to eat dirt or to drink lye.

I am the sharp-horned Bull, who regulates the sky, the Lord of the risings in heaven; the great Giver of Light, who issues from Flame; the Bond of Time, richly supplied with years; the god in Lion form, to whom is given a march of Glory.

69. Death and Salvation in Ancient Egypt, 2005, By Jan Assmann, translated by David Lorton, p.128

70. Man and his double in Egyptian ideology of the Old Kingdom, 1997, by Andrey O. Bolshakov, p. 194

71. The Egyptian Book of the Dead, 1904, Renouf, Chapter LI. p. 104

72. Ibid. Chapter LII p. 105

I execrate, I execrate, I do not eat that which my Genius execrates.

Let it not enter into my stomach, let it not approach to my hands, let me not tread upon it with my sandals. Let me not drink lye, let me not advance headlong in the Netherworld. I am the possessor of bread in Heliopolis, who hath bread in Heaven with Ra, and bread upon earth with Geb. It is the Sektit boat which hath brought it from the house of the great god in Heliopolis. I am gladdened in my very entrails, and am associated with the divine mariners, who circle round to the East of Heaven. I eat as they eat, and I feed upon what they feed. I eat bread from the house of the Lord of offerings. ⁽⁷³⁾

Chapter whereby one eat not dirt:

Geb, the father of Osiris, hath ordained that I should not eat dirt or drink lye, but my father hath four times said that I should eat of the red corn. There are seven loaves in Heaven at Heliopolis with Ra, and there are seven loaves upon earth with Geb, and there are seven loaves with Osiris. ⁽⁷⁴⁾

Chapter whereby one assumes the form of a Soul, that one may not come to the dungeon.

Imperishable is he who knows it.

I am a Soul. I am Ra who proceeds from Nu, and my soul is divine. I am he who produces food, but I execrate what is wrong and look not upon it.

I am possessor of Maat and subsist by means of it. ⁽⁷⁵⁾

The attentive and unprejudiced reading of the phrases: "That which I execrate is dirt. I eat it not, that I may appease my Genius (*Ka*)," and "I execrate, I execrate, I do not eat that which my Genius (*Ka*) execrates," and "I am a Soul (*Ba*) and my soul is divine. I am he who produces food, but I execrate what is wrong and look not upon it"; sure leads us effortlessly to comprehend the teachings of the Egyptian hierophant respecting the excrement of the soul; that is the evil deeds, and not the "fecal matter of the body" as boldly declared by Egyptologists. Upon understanding the Egyptian conception of "the excrement of the soul", we proceed in citing the Egyptian invocations of the nourishment of the soul.

Spell not to eat faeces and not to drink urine in the realm of the dead.

What I doubly detest, I will not eat. Faeces is my detestation, and I will not eat it. Filth shall not enter into this mouth of mine, and I will not eat it with my mouth, I will not touch it with my finger, I will not tread on it with my toes, because I will not eat faeces for you, I will not drink urine for you, I will not go upside down for you, I will not accept this mat of Shesmetet for you; because I will not eat for you this filth which issued from the hinder parts of Osiris. ⁽⁷⁶⁾

'Eat!' say they to me.

I will not eat for you.

Why? say they to me.

Because I am shod with the sandals of Sokar.'

Eat!' say they to me.

I will not eat for you.

Why?' say they to me.

Because that staff which separated sky and earth is in my hand.

73. The Egyptian Book of the Dead, 1904, Renouf, Chapter LIIIa p. 107

74. Ibid. Chapter LIII B, p. 107

75. Ibid. Chapter LXXXV p. 153

76. The ancient Egyptian Coffin Texts. Volume I, 1973, Faulkner, spell 173 pp. 147-148

O you two who cross the sky, fetch me with you, that I may eat of what you eat of, that I may drink what you drink of. I course over the sky, I travel to and fro in heaven, my booth is in the Field of Rushes. I open my mouth, I eat life, I live by air, I live again hereafter. Filth is my detestation and I will not eat it; my detestation is efflux, I will not drink discharge. I will survive the Earth-god. It is I who will protect the son of him who is in control, the son of the great god. Efflux is my detestation, and I will not eat it; I have eaten of Him who is in charge of dates, who is in his shrine, on whom Re's retainers live.

'Be off! say they to me. Who pray are you?

'I am Horus on his tall perch'.

Excrement is Teti's abomination; he rejects urine and will not drink it. Teti will live (instead) on a date-tree and on the censuring from the earth. ⁽⁷⁷⁾

Hunger is Unis's abomination: he does not eat it. Thirst is Unis's abomination: he does not drink it. ⁽⁷⁸⁾ (Unis means Hunger and thirst for committing evil deeds)

Ho N! There has been given to you a field-plot in the Valley and the food of the West; it is power, it is speech, it is opening up the West, which is pleasing to the heart of Re and satisfactory to the hearts of his tribunal who watch over men. 'Give to him', says Re, 'and lead him'. May he be gracious to you at the stairway of any tribunal in any course and at any place in which your god is gracious to you. ⁽⁷⁹⁾ (The celestial west, the abode of righteous souls)

I release him whom I should release, I nourish him whom I should nourish, I remove the hindrance of him whose hindrance should be removed, I lose my own hindrance; blood is my detestation, and I will be with the Lord of Life. ⁽⁸⁰⁾

My gifts are on the record of the Double-Master, scribe of the Field of Offerings; my wealth of food and what appertains to bread are on the record of the Name-Repeater who presides over the celestial kine, because I am mistress in the Great Mansion, one in charge of governance in the Field of Offerings among those counsels which were made on the Second Occasion. ⁽⁸¹⁾ (Field of Blessings)

These two great and mighty gods who eat food on the banks of the sky have ordained that when they ascend to the sky as falcons, I am on their wings; when they descend to the earth as snakes, my feet are on their coils. There have been given to me the sixth-day festival for my breakfast and the seventh-day festival for my supper, and I have heard the praises in the mouth of the shorn priest in On.' ⁽⁸²⁾

May you give me my legs that I may walk on them, may there be joined together for me what is in the movement of my legs, for I am one who strides far to the limit of my desire, I shall not be turned back at the gates of the Netherworld. I ascend to the sky with Orion, I receive food-offerings with the Great Ones, my abode is at the high portals of the Entourage of Re who give supplies of food. ⁽⁸³⁾ (God Re who give nourishments of the soul).

77. The Ancient Egyptian Pyramid Texts, 2005, Allen,
Teti utterance 286 p. 93

78. Ibid. Unis Utterance 144, p. 30

79. The ancient Egyptian Coffin Texts. Volume I, 1973,
by R. O. Faulkner, Spell 25, p.16

80. Ibid spell 75 p. 72-74

81. Ibid spell 183 p. 153-154

82. Ibid. spell 191 p. 158-159

83. Ibid. spell 236 p. 185

Ho, Pepi Neferkare! You belong to the enduring ones who shine by day after the morning god. Rejoice for the god will not go back on what he said. He will make for you your thousands of bread, your thousands of beer, your thousands of cattle, your thousands of fowl, your thousands of everything on which a god lives. ⁽⁸⁴⁾ The ancient Egyptian expressed his certitude of God Re keeping his promises to the righteous. "Thousands" of staff is a metaphor for thousands of blessings, grace, contentment, etc.

Teti's hunger is with Shu, Teti's thirst is with Tefnut. Teti will live on morning bread that comes in its proper time: Teti will live on what Shu lives on, Teti will eat of what Tefnut eats of. Shu is the god of air and Tefnut is the goddess of moisture or humidity, and both intermixed; originate the inhabitable atmosphere of our Earth; that is life. Teti's life is more than the year's, the food extended to Teti is more than the inundation. ⁽⁸⁵⁾

Horus's sounding-poles, Thoth's wings, ferry this Pepi; don't maroon him. May you give bread to Pepi, may you give beer to this Pepi, from your bread of eternity, from your beer of continuity. ⁽⁸⁶⁾

The Meryre has parted his path among those who have a catch fowl. This Pepi has conversed with those who have kas. When this Pepi has gone to the big island in the midst of the Marsh of Rest on which the gods and swallows land, they shall give this Pepi that plant of life on which they live and you will all live on it together. ⁽⁸⁷⁾

Yonder land in which this Pepi goes, this Pepi will not thirst in it, Pepi will not hunger in it, forever. ⁽⁸⁸⁾

Horus's eye shall endure for you: (put) your hand on this your bread! Endow yourself with this your bread like Horus endowed himself with his eye: this is the distinguished identity of the endowed offering. Supply yourself with this your bread like Horus supplied himself with his eye: this is the distinguished identity of the supplied offering. ⁽⁸⁹⁾

I will inhale happiness and become sated with god's offerings: when I have breathed the air of my abundance, the north wind, I will become sated among gods. ⁽⁹⁰⁾

This Pepi will receive a place and a meal from that which is in the granary of the great god, and this Pepi will dress with the Imperishable Stars. ⁽⁹¹⁾

Re and Thoth, take Unis with you, that he may eat of what you eat of, that he may drink of what you drink of, that he may live on what you live on, that he may sit where you sit, that he may grow powerful from what you grow powerful, that he may sail in what you sail in. ⁽⁹²⁾

"I eat of what Re bites, I sit on the thrones of the sunshine." Tefenet is on my arms, Wepwawet is on my loin-cloth, (even) he who is in his West; they cause me to be nourished in the Field of Offerings which belongs to Re. ⁽⁹³⁾

84. The Ancient Egyptian Pyramid Texts, 2005, By James P. Allen, Pepi II Utterance 410, p. 276

85. Ibid. Teti Utterance 161 p. 75

86. Ibid. Pepi I Utterance 463 p. 158

87. Ibid. Pepi I Utterance 467 p. 161

88. Ibid. Pepi I Utterance 503 p. 175

89. Ibid. Pepi II Utterance 67 p. 247

90. Ibid. Neith Utterance 271 p. 331

91. Ibid. Pepi I Utterance 463 p. 158

92. Ibid. Unis Utterance 143 p. 30

93. The ancient Egyptian Coffin Texts.

Volume I, 1973, spell 177, Faulkner, p. 151

Hunger, don't come to Teti! Go to Nu, travel off to the flood, for Teti is sated. Teti shall not hunger, through this wheat bread of Horus that he has eaten, which his chief woman has made for him so that he might become sated through it and acquire this land through it. ⁽⁹⁴⁾

Thou didst multiply good things for me, while I was on earth, thou hast led me to rest by thy side in the western heavens like all the mysterious gods of the Nether World, and I am associated with thy divine ennead in thy mysterious seat, like Apis, thy august son, who is by thy side. Grant that I may eat food of thy divine offerings. ⁽⁹⁵⁾

The Egyptian invocations of the nourishment of the soul are phenomenally culminated in an ultimatum that is abridged and unequivocal: "*Now that Neith has come to you, Neith will eat of your ka's nourishment, Neith will feed on sustenance, and Neith will receive contentment from the god's hand.*" ⁽⁹⁶⁾

3.4 The Egyptian Invocations of "Soul to Heaven, Body to Earth"

Assmann, explicating the Pyramid texts of Pepy (Pepi), lucubrated: It is important to note that it is the person of a deity that is constructed in these texts referring to the deceased, his corpse, his mummy, his coffin, or his statue. In the sacramental interpretations of these radiantly powerful spells, we see the many ways in which the cult performed in this world represents the passage of the deceased from the world of the living into the tomb, the necropolis, the realm of the dead, as an ascent to the sky, reconstituting his personality, which fell apart at death, as that of a god, whose social sphere the divine realm now constructs in specific constellations. We can sense a stage in the history of burial customs that must have preceded the principle of sacramental interpretation. In that stage, the deceased king was not integrated into the divine realm as a new god, but rather took his earthly court with him to the grave as his "sphere of belonging." ⁽⁹⁷⁾ Egyptologists, who advanced the ancient Egyptian religion, failed in gleaning the heart of the Egyptian literature. The Pyramid Texts and the Coffin Texts and the Book of the Dead have been addressing the Ka or the Ba or the Akh of the dead and not the corpse or the mummy. Scholars, persuaded by their presumption that the dead, physically he, is the subject sermonized in the Egyptian funerary texts, have emboldened fallacious conceptions. The denial to such fallaciousness is meritoriously recorded either in iconography or texts all along the ancient Egyptian history.

From the Pyramid Texts, we read:

Someone has gone with his ka;

Horus has gone with his ka; Seth has gone with his ka;

Thoth has gone with his ka; the god has gone with his ka;

Osiris has gone with his ka; Eyes-forward has gone with his ka:

You too have gone with your ka.

The sentences that read "gone with his ka" signified –allegedly by scholars – death of man and uniting of the body with the Ka in the afterlife. Such common allegation reflects a mistaken intuition. The sentences do not state or imply "the death of man," where the spirit has already departed and the body is no more than a corpse or mummy. From Chapter II, we

94. The Ancient Egyptian Pyramid Texts, 2005, James P. Allen, Teti Utterance 148, p. 74

95. Ancient Records of Egypt, Vol. IV, Chicago 1906, by James Henry Breasted, p. 163

96. The Ancient Egyptian Pyramid Texts, 2005, James P. Allen, Neith Utterance 252, p. 329

97. The Search for God in Ancient Egypt, 2001, by Jan Assmann, translated by David Lorton, p. 101

remember the ancient Egyptians verbalizing death by end of lifetime; "Right conduct of life, passing the lifetime in peace," "So have you made my end complete, you gave me a long lifetime," and "His Majesty having spent life in happiness and the years in peace." We add from coffin texts: He has announced me to the Tribunal, he has said that your utterance will fetch me, for my days have been brought to an end in this land of the living in which I was.⁽⁹⁸⁾ "I have come here from the Tribunal, my affair has been judged with it, and I am vindicated. A way has been given to me by Him whose shape is invisible; he has taken the breath from my nose before my days had come and he has brought me to this place, my food being on earth and my magic in my ritual incantations."⁽⁹⁹⁾ Soul to heaven and corpse to earth is unequivocally emphasized in the succeeding texts:

"May you sail southward in the Night-bark and northward in the Day-bark; may you recognize your Soul in the upper sky, while your flesh, your corpse, is in On."⁽¹⁰⁰⁾

"You are the son of the king, the heir, your Soul shall indeed exist, so that your heart may be with you and that Anubis may remember you in Djedu. May your soul rejoice in Abydos and your corpse which is in the desert-plateau be glad, may the embalmed one rejoice wherever he is."⁽¹⁰¹⁾

And may Seshat the divine one lift me up, so that I may arise in Heaven and issue my behest in Memphis. I am in possession of my Heart, I am in possession of my Whole Heart, I am in possession of my arms and I have possession of my legs. I do whatsoever my Genius wills, and my Soul is not bound to my body at the gates of Amenta.⁽¹⁰²⁾

I know the mysterious paths and the gates of Aarru from whence I come. Here am I, and I come that I may overthrow mine adversaries upon earth, though my dead body be buried.⁽¹⁰³⁾

Oh ye four Harbingers who sit at the prow of the Bark of Ra, and convey the fixed ordinances of the Inviolable One, ye who are judges of my distress and of my good fortune, and propitiate the gods with the flames from your mouths: ye who present to the gods their oblations and the sacrificial meals to the Glorified: ye who live through Maat and are sated with Maat: who have nothing wrong in you and execrate that which is disordered, do ye put an end to my ills and remove that which is disorderly in me through my being smitten to the earth.⁽¹⁰⁴⁾

Hail, Osiris N, thy duration is that of the sky; thy duration is the duration of the ultimate circles. The sky holds thy soul; this earth holds thy figure.⁽¹⁰⁵⁾

You have appeared at the bow of the Bark and you have authority over the starboard side; no-one has power over your soul, no-one takes away your heart, no-one causes you to go down into the Great Void among those who commit blasphemy, when is broken the misconduct of him who does it; you shall not be taken to those who are in the place of execution. You are the

98. The ancient Egyptian Coffin Texts. Volume I, 1973, by R. O. Faulkner, Spell 38 p. 30

99. Ibid. Spell 96, pp. 94-95

100. Ibid. Spell 45 pp. 38-39

101. The Egyptian Book of the Dead, 1904, by Sir P. Le Page Renouf, Chapter XXVI, p.66-67

102. Ibid. Chapter LXXXVI, p. 155

103. Ibid. Chapter LXXXVI, p. 155

104. Ibid. CHAPTER CXXVI, pp. 244-245

105. The Egyptian Book of the Dead, 1904 CHAPTER CLXIII. Naville p.335

son of the king, the heir, your Soul shall indeed exist, so that your heart may be with you and that Anubis may remember you in Djedu. May your soul rejoice in Abydos and your corpse which is in the desert-plateau be glad, may the embalmed one rejoice wherever he is. ⁽¹⁰⁶⁾

"I have created my soul which is behind me, its flame will not be upon my corpse, my soul will not be restrained by the guardians of the members of Osiris". ⁽¹⁰⁷⁾

"Spell of causing the soul to escape from the corpse." ⁽¹⁰⁸⁾

Spell for opening a door to the soul: I am Thoth who brings justice, who healed the Sacred Eye in the House of the Double Lion. Open to me that I may see my corpse, for I am a living soul, I have come here into the Island of Fire, and there has been given to me vindication concerning what I used to do in the presence of Osiris, Bull of the West, who grants power and vindication to me." ⁽¹⁰⁹⁾ I know what is lacking from the corpse in the hand of Anubis. ⁽¹¹⁰⁾ (Soul is what is lacking).

"N is one who goes in esteemed and who goes out distinguished at the portal of the Lord of All. N is pure on that great tomb-plateau; N has got rid of his evil, N has discarded his wrongdoing, N has cast down to the earth the evils which were on his flesh. O you keepers of the gate, make a path for N, who is one like you. May N go forth into the day, may N walk on his feet, may N have power over the movements of the sunshine, for N knows the secret ways and the portals of the Field of Rushes; may N be there. See, N has come, N has felled his foes to the ground, and N's corpse is interred." ⁽¹¹¹⁾

It goes well with me, for my soul has been assigned to me, in my company; my heart is in my body, my corpse is in the earth, and I will not weep for it. My soul is with me and will not go far from me; magic power is in my body, and it will not be stolen. ⁽¹¹²⁾

Ascend, O great one who issues from the efflux which comes into being from the human body. Go, go, yonder soul of mine, that yonder god may see you wherever he is in my form, my shape and my wisdom. Have control over your foot like a living soul, for you are the unique one of these companions of Osiris. Festival will never be made for those who rebel against you, because I am master of the rebels. ⁽¹¹³⁾

The spirits are glad, Osiris is joyful, when he sees me mount aloft as a falcon, though I walked on my feet when I was mortal. I am the human falcon who speaks in the cavern of Osiris, and I speak in the presence of Osiris, just as I spoke in the Island of Fire. ⁽¹¹⁴⁾

The king asks for admittance to the sky
If you love life, O Horus, upon his life staff of truth,
Do not lock the gates of Heaven, Do not bolt its bars,
After you have taken Pepi's ka into heaven,
To the god's nobles, the god's friends. ⁽¹¹⁵⁾

106. The ancient Egyptian Coffin Texts. Volume I, 1973, by R. O. Faulkner, spell 45, pp. 38-39

107. Ibid. Spell 75, pp. 72-73

108. Ibid. Spell 94, p. 93

109. Ibid. Spell 242, p. 190

110. Ibid. spell 155 p. 133

111. Ibid. Spell 296, p. 220

112. Ibid. Spell 304 p. 223

113. Ibid. Spell 102 pp. 99-100

114. Ibid. Spell 149 p. 128

115. The Ancient Egyptian Pyramid Texts, 2005, James P. Allen, Pepi I Utterance 440 pp. 44-45

O ye who bring beneficent souls into the house of Osiris, do ye bring the soul of N together with you into the house of Osiris; let him see as you see, let him hear as your hear, let him stand as you stand, and sit as you sit [in the house of Osiris]. O ye who give bread and beer to beneficent souls in the house of Osiris, do you give bread and beer at the two periods to the soul of N who is with you. O ye who unclothe the ways and open the roads to beneficent souls in the house of Osiris, unclothe then the ways and open the roads to the soul of N who is with you, let him enter boldly and come forth in peace at the house of Osiris, without hindrance and without repulse. Let him enter at his pleasure and go forth at his will, triumphantly with you; and let that be executed which he shall order in the house of Osiris. No lightness of his in the scale has been found and the Balance is relieved of his case. ⁽¹¹⁶⁾

Chapter for opening the Tuat.

O Soul most mighty, here am I: I am come to thee that I may see thee.

I open the Tuat that I may see my father Osiris and may drive away the darkness.

I am he whom he loves. I have come to see my father Osiris, to pierce the heart of Seth, and to perform all duties to my father Osiris.

I open all the paths in heaven and upon earth. ⁽¹¹⁷⁾

Adored he Ra, when he rises up from the eastern horizon of Heaven; they who accompany him extol him. Here is the Osiris N, the Victorious, and he says: O thou radiant Orb, who arises each day from the Horizon, shine thou upon the face of the Osiris N who adores thee at dawn, and propitiates thee at the gloaming. Let the soul of N come forth with thee into heaven, let him journey in the Maatit boat and finish his course in the Sektit boat till he reach in heaven unto the Stars which set. ⁽¹¹⁸⁾

Four phrases formulate the pinnacle of the invocations. "The efflux which comes into being from the human body," followed by "Go, go, yonder soul of mine" signify the detachment of the soul and her departure to the land of the living, providing her vindication. These two phrases, correlated with "I know what is lacking from the corpse in the hand of Anubis," and "O ye who bring beneficent souls into the house of Osiris;" define the unconditional assertion of the departure of the soul. The sentence: "Someone has gone with his ka" is no nonsensical. The Egyptians never meant uniting the body and the Ka-soul in the afterlife rather, they demonstrated their credence in the departure of the spiritual essence of man and her ascension to heaven in the form of the Ka-soul. We may rephrase a sentence to read: "the spiritual essence of Horus has gone with his Ka."

Assmann started his thoughts of Spell 25 of the Pyramid Texts by saying: "A censuring spell, in it, the rising scent of the incense is "sacramentally explained" as a departure or ascent of the deceased king to his ka," followed by the text of the spell.

A departer departs with his ka,

Horus departs with his ka,

Seth departs with his ka.

Thoth departs with his ka.

Dewen-anwy departs with his ka.

Osiris departs with his ka.

116. The Egyptian Book of the Dead, 1904, Renouf, Chapter I p. 2

117. Ibid. Chapter IX. p. 18



118. Ibid. Chapter XV. Hymn I p. 22

Khenty-en-irty departs with his ka.
 You yourself departs with your ka.
 O N., the arms of your ka are in front of you,
 O N., the arms of your ka are behind you,
 O N., one foot of your ka is in front of you,
 O N., one foot of your ka is behind you. ⁽¹¹⁹⁾

"Seeing the truth" or "Seeing what you want to see" is a state of psychological consciousness interpreted into mental perceptivity. Assmann saw 'N' the corpse encapsulated in his 'ka' in a metamorphosing deformity. The Egyptian has envisioned the spiritual essence of N absorbed in his spiritual ka in an invisible spiritual realm.

Assmann keeps on propagating his "Sacramental Delusions": In Pyramid texts spell 447, we find the same concept of the deceased "going with his ka" in the context of a text that describes the uniting of the deceased with the sky and mother goddess Nut, as embodied in the coffin. This is thus a "sacramental explanation" of the laying of the body in the coffin. The deceased enters the coffin as sky and must therefore "depart" from the earth. ⁽¹²⁰⁾ In these inscriptions, going to one's ka is also closely connected with burial. "Going to the Ka" meant being buried in one's tomb as a "provisioned one". ⁽¹²¹⁾

4. The Akh: Aspiration for Divine Enlightenment

The Akh usually rendered 'glorious one', 'illuminated one', and the illusive "transfigured ancestral spirit" of Assmann. The hieroglyphs of the word akh have mostly constituted the signs  . The sign of crested ibis is known. The other sign must not be taken as the rays of sun rather, it denotes the rays of God that is: the invisible God's enlightenment of the inner self, the soul. "Thou causest me to see a darkness of thy making; lighten me, that I may see thee." Earlier, we discussed the circumstantiation of God's enlightenment of the soul. The *Akh* ought to be interpreted as "the enlightened soul" and the verb *akhify* as "enlighten."

Let the path be thrown open to thy Genius (Ka) and to thy Soul (Ba), Glorified one (akhified one), who art provided with those who conduct thee; sit thou at the head of the Great ones in thy place; thou shalt not be imprisoned by those who are attached to the person of Osiris and who have the custody of Souls and Spirits and who shut up the Shades of the Dead. It is Heaven that shall hold thee. ⁽¹²²⁾ Grant that I may attain to the Heaven of eternity and the abode of thy servants; let me be united with the venerable and mighty Akhs of the Netherworld; let me come forth with them to see thy glories, as thou shines at the gloaming, when thy mother Nut enfolded thee. Glorify (enlighten) thou the Osiris N in the Netherworld, grant that he may come into Amenta without defect and free from wrong, and set him among the faithful and venerable ones. Let him be united with the souls (Bas) in the Netherworld, let him sail about in the country of Aarru after a joyful journey. See thou Horus at the Look-out of the ship, and at his sides Thoth and Maat. All the gods are in exultation when they behold Ra coming in peace to give new life to the hearts of the Akhs, and here is the Osiris N along with them. ⁽¹²³⁾

119. Death and Salvation in Ancient Egypt, 2005, By Jan Assmann, translated by David Lorton, p. 97

120. Ibid. p. 98

121. Ibid p. 99

122. The Egyptian Book of the Dead, 1904, Renouf, Chapter XCII. p. 160-161

123. Ibid. Chapter XV, Hymn I, pp. 24-25

These two chapters from the Egyptian Book of the Dead represent a revelation. Neither there is perplexity nor indefiniteness at coming upon the Ka and the Ba in a single phrase or paragraph. Both are the same single soul under particular requisiteness. The akhified one, that is the Akh, is the manifestation of the Ba in her experience of God's enlightenment.

Hear this which the gods have said! The Sun (Re the God) says he will akhify (enlighten) this Pepi so that he might receive his status as an akh at the god's fore as Horus, Osiris's son, giving him his status as an akh as one of the watchers of Pe, and privileging him as a god as one of the watchers of Nekhen.⁽¹²⁴⁾ Ho, Pepi! You have gone away that you might live; you have not gone away that you might die. You have gone away that you might become akh at the fore of the akhs, take control at the fore of the living, become ba and be ba, become esteemed and be esteemed.⁽¹²⁵⁾ This Pepi shall become clean. Pepi shall receive his oar and occupy this seat: this Pepi shall sit in the nose of the Dual Ennead's boat. Pepi shall row the Sun to the west, and he will establish this Pepi's seat at the head of the owners of kas and inscribe this Pepi at the head of the living.⁽¹²⁶⁾ When Pepi died his ka gained control of him.⁽¹²⁷⁾ Thus, you shall put this Pepi as the greatest official of the akhs, the northern Imperishable Stars of the sky, who rule contentment, guard deposited offerings, and let those (benefits) descend to those at the fore of the kas in the sky.⁽¹²⁸⁾

These utterances from the Pyramid Texts of Pepi I, address the Akh, the Ba, and the Ka as one and the same soul of Pepi I, whilst revealing God's enlightenment of the soul.

Sun Atum, this Unis has come to you—an imperishable akh, lord of the property of the place of the four papyrus-columns. Your son has come to you, this Unis has come to you. You shall both traverse the above, after gathering in the netherworld, and rise from the Akhet, from the place in which you have both become akh. Thoth, go, announce to the gods of the West as well as their akhs: "This Unis has come, an imperishable akh."⁽¹²⁹⁾

Behold (the manner of) your going, Pepi Neferkare, which Horus described to his father Osiris, through which he became ba, through which he became akh, through which he became esteemed. Ho, Pepi Neferkare! Come, that I may do it for you, father Pepi Neferkare, and you may become ba through it, become akh through it, and become esteemed through it—that you may become ba through it and take control through it. Father Pepi Neferkare, you have become ba, akh and esteemed. You have your ba around you, you have your akh within you, and you have your heart of your body.⁽¹³⁰⁾ Ho, Neith! You have your akh within you, you have your ba around you, you have your heart for your body.⁽¹³¹⁾

Hey, Father! Hey, Sun (Re)! Now, that which you said—"Oh, for a son, akh, manifest, ba, esteemed, and in control, with long arms and wide stride"—here am I: I am your son; here am I: I am Neith. I have become akh, manifest, ba, esteemed, and in control, my arms long and my stride wide.⁽¹³²⁾

124. The Ancient Egyptian Pyramid Texts, 2005, By James P. Allen, Pepi I Utterance 31, p. 105

125. Ibid. Pepi I Utterance 44, p. 107

126. Ibid. Pepi I Utterance 319b, p. 124

127. Ibid. Pepi I Utterance 373, p. 143

128. Ibid. Pepi I Utterance 467, p. 161

129. Ibid. Unis Utterance 150, p. 33

130. Ibid. Pepi II Utterance 67, p. 247




131. Ibid. Neith Utterance 241b, p. 323

132. Ibid. Neith Utterance 276, p. 332


From the invocations of the Akh, we positively realize that the texts are definite and unburdened by metaphor or equivocation. The Akh is the Ba-soul, enlightened by the grace of God. The fair-minded study of the Ka and the Ba and the Akh demonstrates to what extent the Egyptologists have been chasing a mirage.





Chapter V

The Primogenial Soul-Tet

The investigation of the Divine Drama of the Soul leads to unanticipated culmination. The trio hieroglyphic signs of the same and single soul - Ka , Ba , and Akh  - are manifestations of the primogenial form of the soul that has never been psychéed by scholars or even dreamt of her existence. The instructive hieroglyphic sign of the primogenial soul has been ideographically and recurrently prevalent in unvaried theme, yet misidentified in Egyptology. In unprecedented quest for meeting with the anonymous primogenial soul, two leads had to be tracked, which are the two well-known amulets: the Djed and the Knot.

The Djed and the Tet

The writings of Egyptologists present a portrayal of the contrastive speculations of the origin of the hieroglyph  that is termed Djed or Djed-pillar or Djed-column and in earlier translations: Tet, Zad, Tat, and djet.

Budge: The *tet* was in very primitive times the symbol of a god to which human sacrifices were offered, and the ground in front of it was "watered" with the blood of human beings. The victims were sometimes foreigners, and sometimes warriors who had been taken prisoner alive. The centre of the cult of the *tet* was the town in Lower Egypt, which was in Pharaonic times known as *Tetu*, or Busiris. By some means or other the cult of Osiris was established at Tetu, and little by little it supplanted that of the *tet*, and Osiris absorbed many of the attributes of the god *Tet*.⁽¹⁾ Various theories have been enunciated about the *tet*. It has been described as the roof-tree of a house, the four bars representing four branches that stretch out from the trunk, one to the south, one to the north, one to the west, and one to the east. Some have said that it represents a mason's table, and others have called it the "key of the Nile," but the most probable explanation of all is that it represents some part of the body of Osiris. Many peoples and tribes in Africa have been in the habit of preserving carefully a bone belonging to the body of some great or beloved ancestor, and there can be little doubt that the *tet* is a conventional representation of a part of the backbone of Osiris, namely, the sacrum bone, which, on account of its proximity to the sperm bag, was regarded as the most important member of his body. The oldest forms of this bone are  and . Now if we set this sign upon a stand we have  which was modified later into . In the period when the Theban Recension of the Book of the Dead was made, the *tet* may have represented the whole of the backbone of Osiris. The *tet* bone or bones came to be regarded as a very powerful amulet at a very early period, and under the Middle and New Empires models of it were made of gold, glass, faience, and sometimes of lapis lazuli, and of wood, painted black. Large wooden models of the *tet* are often found in the wooden hands that lie on the breasts of anthropoid coffins, and under the later dynasties large figures of the *tet* were painted on the bottoms of coffins, either inside or out. These are sometimes between five and six feet long.⁽²⁾

Ackerman: The hypothesis of a belief in a life power being operative in late palaeolithic practices is reasonably verified. But since the Power sought was correlated with life, this

1. The Book of the Dead: The Papyrus of Ani, Volume I, 1913, E. A. Wallis Budge p. 263

2. Ibid. pp. 319-320

earliest proto-religion might better be called, not "Dynamism", but "Vitalism". The Vitalistic hypothesis also explains other late palaeolithic cultural phenomena, which further strengthens the hypothesis. A seventh type of vitalistic symbol (not noted, however, in any Palaeolithic remains) demonstrates its Power by survival: notably evergreen trees which persist through adverse winter conditions. The Egyptian cultic stylized tree, the "*djed*" column, is an explicit representation of this idea since "*djed*" means "endurance." ⁽³⁾

James: While the *Djed*-column unquestionably was a very ancient symbol of Osiris before it was identified with Ptah at Memphis, it may originally have been a tree with the branches lopped off, and its ceremonial raising up may have indicated his restoration from the grave as the culmination of the autumnal festival. In Egypt Osiris was always the dead king, the role of the reinvigorated god being reserved for Horus. Nevertheless, if Sethe is correct in thinking that the Memphite Festival of Sokaris commemorated the accession of Menes, the traditional founder of Memphis and of the unified 'Two Lands', the Feast of Khoiak was considered to be the right and proper occasion for the Pharaoh to ascend the throne. Indeed, all the gods connected with vegetation and fertilization were identified with him and he with them, as were all those associated with the dead, while his *Djed*-column became increasingly sacred until at length at Memphis it was deified and transferred to Ptah, the head of the Memphite pantheon. Inherent in the Osirian cultus, be it in the form of mortuary, vegetation or mystery rites and festivals, was the death, burial, resurrection and triumph of the cultic hero. This was most apparent in those performed in the month of Khoiak, in which his interment and raising from the tomb were dramatically enacted and inscribed on the walls of the temple of Denderah. But so numerous were the Osirian festivals that they were celebrated throughout the seasons of the agricultural year at a great many places, notably at Abydos and Busiris, his two principal centres. ⁽⁴⁾

Stevens: Isis goes to Phoenicia and recovers the body of Osiris. To deceive Set, she hides it in the swamp of the Nile Delta. But there it is discovered by Set one night when he is outhunting by moonlight. Set attacks the body with his knife, dismembering it into fourteen pieces, which he then scatters far and wide. Not to be outwitted, Isis seeks out the precious fragments and collects them together, except for one very important part: the phallus. She reassembles the pieces and, for the first time in history, performs the rites of embalmment, which restore the murdered god to eternal life. The phallus is replaced by the *Djed* pillar, symbol of eternal generativity. ⁽⁵⁾

Hall: The origin of the Egyptian *djed* pillar is uncertain but may have been connected with prehistoric harvest rites. In funerary painting at Saqqara (3rd Dynasty) they support the heavens, marking the limits of the pharaoh's earthly realm beneath. In the New Kingdom the *djed* became a symbol of Osiris. It was used in his rites and was called his 'backbone'. ⁽⁶⁾

Knapp: Why did a *tree*, referred to as the *djed* ("stability," "durability") pillar, play such a significant role in the Isis/Osiris myth? Associated in many religions with the tree of life or the world axis, trees, unlike vegetation, represent duration. In contrast to inorganic stone, wood typifies organic living matter. In a semiotic humanization of the tree, outspread

3. Forgotten Religions: Including Some Living Primitive Religions, 1950. Chapter: The Dawn of religions, Phyllis Ackerman pp. 4-5

4. The Ancient Gods: The History and Diffusion of Religion in the Ancient Near East and the Eastern Mediterranean, 1960. E. O. James, pp.137-138

5. The Two Million-Year-Old Self, Texas 1993, by Anthony Stevens, p. 47

6. Illustrated Dictionary of Symbols in Eastern and Western Art. 1996, by James Hall, p. 77

branches function as head and arms, the phallic trunk as sacrum, or seat of virility. Osiris's *djed* pillar was unusual, however, in that the representation of the phallus was not in the trunk but on the top or head of the tree, implying a new understanding of a desexualized generative force. The phallus has now been awarded a "higher" and more spiritual or sublimated status. Horizontal and vertical symbolism also apply to the *djed* pillar: lying on the ground, it represented the physically dead or unconscious Osiris; raised, it stood for the "higher" or "head" phallus, the resurrected lord: the "everlasting begetter." ⁽⁷⁾

Wilkinson: It may be significant that two ivory objects in the form of the *djed* pillar, later one of the emblems associated with Osiris, were found amongst the grave goods in a First Dynasty tomb at Helwan (Saad 1947:27, pl. XIV.b). ⁽⁸⁾ The *djed* pillar is an ancient fetish of unknown origin, associated with the god Ptah and, later, with Osiris, god of the dead; used as the hieroglyphic sign for 'stability', the symbol may represent a leafless tree or a notched stick; sometimes called the 'backbone of Osiris'. ⁽⁹⁾

Najovits: The *djed* was associated with prehistoric tree worship as the trunk of a tree and perhaps with the grain harvest. It seems to have been linked to Seker, an earth/fertility god and later the Memphite mummified death god, then to the crafts and creation god Ptah; finally was linked to Osiris' spinal column and stability, strength and permanency. Tree worship was particularly strong in early Egypt. The raising, draping and anointing of a tree stump in many ritual variants common to many societies with totemistic and shamanistic religion influences. In Egypt, this type of tree ritual seems to have been used in ceremonies in Memphis right from the beginning of the Old Kingdom (c. 2686 BC), as the ceremony of the raising of a *djed* pillar, dedicated to Ptah-Seker-Osiris, was a key element in the pharaoh's heb sed, jubilee, ritual. In its Osirian variant, a huge sculpture of a *djed* was hoisted upright with ropes and stood there like a great tree symbolizing Osiris' spinal column, resurrection, the afterlife and endlessness. The *djed* was one of Egypt's main ritual emblems and *djed* figurines in faience were among the most popular personal amulets for use both in life and on mummies. Given the *Djed*'s attributes, it is easy enough to understand why it was so popular, but its very aspect also had (and continue to have!) considerable impact. The *djed* seems to mysteriously project austere, elegant massiveness, strength, eternity and stability, just as a healthy tree or spinal column does and just as a massive stone column projects something which time least alters. It seems to eminently combine qualities which amulets, in Egypt and elsewhere, must possess protection and welfare and healing, *meket* and *wedja*. ⁽¹⁰⁾

Winterbourne: The Egyptian word for *enduring time* is *Djet* (sometimes *Djed*). The hieroglyph (determinative) for all abstract words in Middle Egyptian relating to the idea of enduring time is that of a "bundle of reeds" known as the *djet*-pillar. In the examples found where the *djet*-pillar retains its original colors, there is usually a green upper part above some differently colored lower part--suggesting that this is both a plant and/or a tree symbol. The *djet*-pillar is occasionally given as "two-armed," these two outstretched arm-wings extending as a sign of protection. Sometimes this form is depicted with the addition of *ankh* signs suspended from each arm; the ankh is the sign of life, so this graphic juxtaposition may signify the dependence of life on eternity. This armed form may in turn be related to that of

7. Symposium, Volume: 50. Issue: 1, 1996. Article: The Archetypal Woman Fulfilled: Isis, Harmony of Flesh/Spirit/Logos. Bettina Knapp, pp. 32-33

8. Early Dynastic Egypt, London 1999. Toby A. H. Wilkinson. p. 292

9. Ibid. p. 369

10. Egypt, Trunk of the Tree: A Modern Survey of An Ancient Land, Volume 2. 2003. Simson Najovits, pp.18-19

the winged axis—a form of the winged-oak of Zeus—that is the cosmic-tree. Since the concept of fate as understood in Germanic paganism has a less dominant role to play in Egyptian religion—the god fate and the goddess Fortune first assumed prominence in the Empire Dynasties, (1580-1150 B.C.), although an element of voluntarism also had a place in Egyptian ethical life—we would expect this pillar-cum-cosmic-tree to resonate with ideas rather of rebirth and regeneration in the religion of Osiris. Apart from the god Ptah being depicted sometimes as a pillar extending from the lowest to the highest heaven, the djed-pillar is constantly mentioned in the Book of the Dead in direct relationship with the cult of Osiris. ⁽¹¹⁾

Mehmet-Ali: An analogy from ancient Egypt, the motif of the djed pillar, helps to supply a wider framework. This is a hieroglyphic and iconographic entity in ancient Egyptian visual culture, the word djed referring to the concepts of "stability" and "duration." The pillar was originally an embodiment of Ptah, the chief Memphite god of creation, but it later became that of Osiris. Just as the Assyrian sacred tree is tended to by the apkallus and the king, in the Egyptian visual record, the djed pillar is shown erected by the king or flanked by Horus and Thoth. Furthermore, just as the Assyrian sacred tree is sometimes surmounted by the winged solar disk, the djed pillar is sometimes surmounted by the Egyptian solar disk. In the djed pillar scheme, while the solar disk may be thought to stand for the visible sun, the worldly rule, Horus or Re, the pillar itself stands for Osiris and the netherworld. In ancient Egypt, where Osiris represents sacred kingship, Horus, as the earthly representative of Osiris, is in charge of taking care of and ultimately saving Osiris from occultation. ⁽¹²⁾

Petrie: Zad is probably the four columns which supported the heaven; later mistaken by the Egyptians for the backbone of Osiris. The name of Nilometer is only a modern guess.

The 155th chapter of the Book of the Dead reads:

"Here is thy backbone thou still-heart ! here is thy spine thou still-heart. Put it close to thee. I have given thee the water thou needs. Here it is. I have brought to thee the zad, in which thy heart rejoices." Said on a zad of gold inlaid into the substance of sycamore wood, and dipped into the juice of ankhamu. It is put on the neck of this Khu, he arrives at the doors of the Duat, and he comes forth by day, even though he be silent. This zad is put in its place on the first day of the year, as is done to the followers of Osiris. ⁽¹³⁾

Chapter 155 is addressing the *Khu*-soul (*akh*-soul) as *heart* and we know from earlier discussions that the heart and the whole heart are metaphors for soul. The phrase "I have brought to thee the zad, in which thy heart rejoices," ascertain an underlying relatedness between the djed and the soul, which is recognizable when we read a ceremonial formula from papyrus of Ani:

Sep advanced with his Ka.

Osiris advanced with his Ka.

Khent-ariti advanced with his Ka.

Thy Tet  shall advance with thy Ka. ⁽¹⁴⁾

We remember the discussion of the phrase "Horus has gone with his ka" and it's rephrasing "The spiritual essence of Horus has gone with his Ka." This ceremonial formula

11. When the Norms Have Spoken: Time and Fate in Germanic Paganism, 2004. Anthony Winterbourne, pp. 52-54

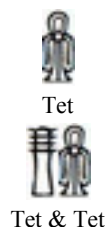
12. The Art Bulletin, Vol. 88, 2006. Visual Formula and Meaning in Neo-Assyrian Relief Sculpture. Ataç, Mehmet-Ali , p. 69

13. Amulets, London 1914, By W. M. Flinders Petrie p.15

14. The Book of the Dead: The Papyrus of Ani, Volume I, 1913, by E. A. Wallis Budge, p. 207

from papyrus of Ani may be rephrased to read: The spiritual essence of Sep (or Osiris, or Khent-ari) has advanced with his Ka and by analogousness, it is commanding to consider "the spiritual essence of *Tet* shall advance with thy ka." The Egyptian hierophant would never associate what is typically of material nature as trunk of a tree or backbone or sacrum or phallic tree with what is essentially spiritual; the soul. Is there spiritual kinship between the tet-Djed and the soul, whether termed heart, or akh, or ka? Knowledge of such spiritual kinship is absolutely unattainable in the absence of knowing the essence of the knot of Isis.

Budge figured the *Tet* as the uterus and vagina of Isis.⁽¹⁵⁾ The side of the coffer of Ani is decorated with figures of the Tet and Tet, which symbolize the sacrum bone of Osiris and the uterus of Isis, and drew to the coffer the power of the great Ancestor god Osiris, and the virtue of the blood and magical spells and words of power of the great Ancestress goddess Isis.⁽¹⁶⁾



Petrie reckoned the *Thet* as the Girdle of Isis, meaning protection by the blood of Isis, also the girdle of Nut. This is the primitive women's girdle, fuller than the onkh, the men's girdle.

The 156th chapter of the Book of the Dead reads:

"Chapter of the tie of red jasper which is put on the neck of the deceased. The blood of Isis, the virtue of Isis; the magic power of Isis, the magic power of the Eye, are protecting this great one; they prevent any wrong being done to him. This chapter is said on a tie of red jasper, dipped in the juice of ankhamu, inlaid into the substance of the sycamore wood, and put on the neck of the deceased. Whoever has this chapter read to him, the virtue of Isis protects him; Horus the son of Isis rejoices in seeing him, and no way is barred to him, unfaillingly."⁽¹⁷⁾ Chapter 156 is the only referral for scholars in relating the Tet amulet to Isis.

The multitudinous iconography of the *djed* in parallel with the *tet* prognosticates an intimate affinity. From the following monuments, we notice:

- Detail from mummy board of Pasebakhaempit (fig. 35) and detail from Sarcophagus lid of Setau (fig. 36): the right hand clasping the Djed while the left hand grasps the Tet.
- Canopic chest of Rw-Bastet, Dyn. 22 (fig. 37): two *tet*-knot flanking the Djed.
- A Ptolemaic period mummy from Akhmim, Third Century BCE. Academy of Natural Sciences in Philadelphia. (fig. 38): two Djeds flanked by three *tet* at top and bottom.

The paralleling of the Djed and the Tet would seem reasonable and unambiguous, assuming the worthiness of the speculations of "backbone of Osiris" and "knot of Isis". Unfortunately, such speculations are unworthy.

Ani left us an exceptional surprise that remained concealed for over a century. The papyrus of Ani, first published in color by Budge in 1913, encompassed the decoding key-set of the *Djed/Tet Enigma*. It was in vain for the scholars to realize the actuality of a decoder while they basically do not recognize the presence of an enigma. That is in addition to their failure in deciphering the artefacts of Predynastic where the sequence of the key-set starts.

15. The Book of the Dead: The Papyrus of Ani, Volume I, 1913, by E. A. Wallis Budge, p. 45

16. Ibid. p. 45

17. Amulets, London 1914, by W. M. Flinders Petrie p. 23



Fig. 35 Detail Mummy Board of Pasebakhaempit



Fig. 36 Sarcophagus lid of Setau British Museum Detail



Fig. 37 Canopic chest of Rw-Bastet, Dyn. 22 Left Side Detail



Fig. 38 Ptolemaic Period Mummy from Akhmim

The Decoding Key-set of Djed and Tet

The Papyrus of Ani, Plate 33, Vignette (b) (fig. 39), is described by Budge as four amulets placed upon the mummy: the Tat, the buckle, the heart, and the headrest. Astoundingly, the four figures represent the never known *decoding key-set* in its authoritative sequential order.



Fig. 39 The Papyrus of Ani, Plate 33, Vignette (b) detail

Key No. 1: The Djed

Looking back to the Louvre palette, we will notice the eight-sprays of the palm tree, four at each side. The designer of the Djed has fully complied with the design of the Louvre palette. The four horizontal bars of the Djed, extending left and right outward the vertical column, represent the double four-sprays of the palm tree. The Djed is the symbol of the Sacred Palm Tree; the *Tree of Life*.


The case of the sarcophagus of the Priestess of Amon Ra Djad-Mut, (fig. 40) enlightens our apprehension of the Djed. The Djed is surmounted by the Ankh ; symbol of eternal life and from the oval top of the Ankh, two arms stretch out and extend aloft, embracing the sun disk. The two elevated arms represent the ka-soul in her transcending into the sphere of Ra. The Ankh and the two elevated arms are the fruits of the Tree of Life. Eternal life is the divine promise for the justified Ka-souls. Eight baboons, four at each side, are seen raising arms in the gesture of the Ka in adoration to Ra. The artist, intentionally, equaled and paralleled the number of the baboons with the sprays of the Djed's head.



Fig. 40 Detail Sarcophagus of Djad-Mut

We know the profoundness of god-Khnum. Have the Khnum-appellative of the ka-soul ever noticed or questioned?

Book of Dead, Chapter 30B

Formula for not letting the heart of N oppose him in the necropolis. He shall say:

O my heart of my mother,

O my heart of my being!

Do not rise up against me as witness,

Do not oppose me in the tribunal,

Do not repel against me before the guardian of the scales!

You are my ka within my body,

The Khnum who prospers my limbs.

Go to the good place prepared for us,

Do not make my name stink before them,

The magistrates who put people in their places!

If it is good for us it's good for the judge,

It pleases him who renders judgment.

Do not invent lies before the god,

Before the great god, the lord of the west,

Lo, your uprightness brings vindication! ⁽¹⁸⁾

The phrase "You are my ka within my body, the Khnum who prospers my limbs." are discernible. The ka-soul is characterized by the epithet Khnum.

Kubban Stela: Ramses II

Heaven is given to thee and that which is in it, earth is led to thee and that which is in it; the pool comes to thee bearing its fowl. Harsekha bears her provisions, the best of the ka of Re; Thoth has set them on thy every side, that thou may open thy mouth, to enrich whom thou pleases, according as *thou art the living Khnum*, and thy dominion is in victory and might like

18. Ancient Egyptian Literature, Volume II, 1976, Miriam Lichtheim, p. 121

Re when he ruled the Two Lands, O King Ramses II, given life.”⁽¹⁹⁾ Herein; the living soul is characterized by the living Khnum.

Stela of Rudj'ahau, Eleventh Dynasty

He said: I was a wise man, a Thoth-like leader, who kept silence concerning the mysteries of the temple, who exalted the patricians over the plebs, a Thoth in judgment, to whom the Two Lands came. I was one like unto Ptah, *the peer of Khnum*.⁽²⁰⁾ Here again, the discerner of souls has been denominated the peer of Khnum.

Prominently, the hieroglyphic sign of Khnum is now truly explicated.⁽²¹⁾ The Djed is the straight typification of the Tree of Life. The sign is a synopsis of the faculty of Khnum: the Tree of Life is under the authority of the fashioner of the ka-souls.



Sign of
Khnum

Key No. 2: The Tet

It is the first time to comprehend the sacred teachings which are pictorially narrated in the painting on the Outer Sarcophagus of the Royal Prince, Count of Thebes, Pa-seba-khai-en-ipet, 21st. Dynasty, Brooklyn Museum, (fig. 41).

- The twin-chambers of the *tet* are fastened together and secured at top around a loop.
- The upper curve of the loop is identical to the upper-curve of the ankh.
- Two elevated arms announcing transcendence to the sphere of god.
- The *tet* is flanked by two feathers; the symbol of truth and Maat. The two feathers are raised upon the symbol of Amenta.
- The twin-natured soul has been declared righteous, vindicated and attained permit of transcendence. The soul peacefully ascended to the Amenta; the promised abode of afterlife where she entertains the eternal life.



Fig. 41 Sarcophagus of Pa-seba-khai-en-ipet

19. Ancient Records of Egypt, V. III, Chicago 1906, by James Henry Breasted p. 178

20. JEA Vol. 37 (Dec., 1951), The Stela of Rudj'ahau, by R. O. Faulkner

21. An Egyptian Hieroglyphic Dictionary, Vol. I, 1920, E. A. Wallis Budge, p. cxiii

Key No. 1&2 Djed -Tet combined

The figures 40 and 41 interpret and complement each other and lead to the same cognition. Notwithstanding, we are in search for more forceful confirmation. A bas-relief at Abydos entitled Osiris Un-Nefer (fig. 42) challenges our perceptiveness by its composite figure. Egyptologists, undoubtedly, have noticed the Djed and the Ankh nevertheless, they failed in grasping the Tet that is being knitted by fine threads flowing down from the head of the Djed and covering the chest and only the chest. Starting out from the head down to the chest; the Djed, the Ankh and the Twin-Chambers of the Tet have been integrated in a single homogeneous unit. The cohesion of "the Djed and the Tet" or "the tree of life and the soul" is well substantiated. A strip of ornamental beads is apparent by the lower edge of the chest.

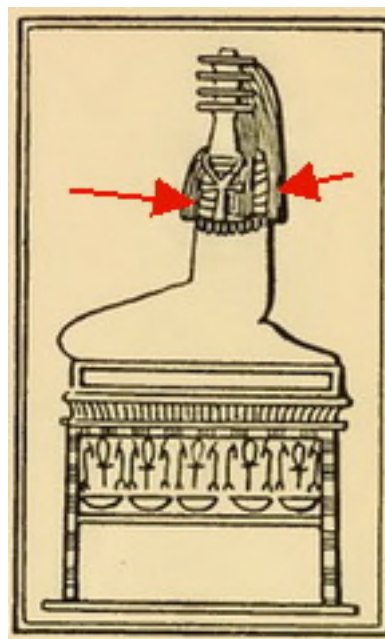


Fig. 42 Osiris Un-Nefer
From a bas-relief at Abydos, after Budge

Key No. 3: The Heart

We remember our discussion of the heart and the whole heart. The Djed and the Tet have been iconized not only in sculpture, wall graphics, and paintings, but also on scarabs. Exemplars of two scarabs shed more light on our subject matter.

The first scarab (fig. 43) described by Andrews as: Polychrome glazed-composition pylon-shaped pectoral with incorporated heart scarab in a barque, blessed by Isis and Nephthys and flanked by a Girdle Tie of Isis and a djed. The underside of the scarab bears *Chapter 30B of the Book of the Dead* -the heart scarab formula- for a woman called Ptahemheb. H. 9.7 cm, probably from Memphis, 19th Dynasty. ⁽²²⁾

The second scarab (fig. 44) is unpretentious, yet instructive. Andrews described the Scarab as: Green serpentine elongated heart and scarab combined. On top of the scarab is a prayer to sail across heaven and see the gods. On top of the heart are the emblems of *tit*, *djed*, and *ankh*. The underside has Chapter 30B of the Book of the Dead for a man called Iwy. H. 9.8 cm, New Kingdom. ⁽²³⁾

The association of 'Djed-Tet' or 'Djed-Tet-Ankh' on scarabs is amazing. The artisan, truthfully, brought out the conception in miniature form. It is evidential that both scarabs authenticate the narration of each other. Chapter 30B is the most appropriate invocation for the essence of the primogenial soul. It is remarkable for the Scarab of Iwy (fig. 44) to wear at the limit of the heart/chest the very same "strip of ornamental beads" of (fig. 42). Indubitably, the designer of the scarabs originated the first miniaturized religious books.

22. Amulets of Ancient Egypt, British Museum Press, 1994, by Carol Andrews. Item #47

23. Ibid. Item #5



Fig. 43 Scarab of Ptahemheb



Fig. 44 Scarab of Iwy

Key No. 4: The Headrest



Fig. 45A Head Rest of Shemai Brooklyn Museum



Fig. 45B Ani Headrest

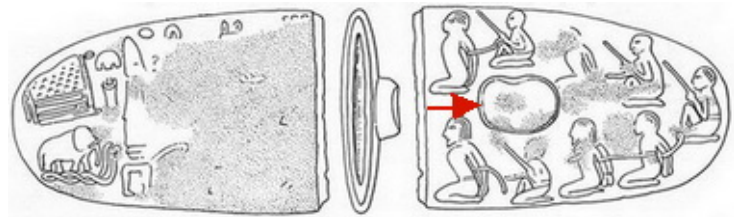


Fig. 45C Ivory Knife-handle from Hierakonpolis Ashmolean Museum, Oxford

The fourth amulet of Ani is termed the headrest (fig. 45B), yet it is not only the headrest that is discernible. There is unspecified contoured object which unmistakably rests on the headrest especially when compared with the traditional head rest (fig. 45A). The sequential reasoning commanded in Papyrus of Ani must lead to the seat of the soul and we are witnessing that seat rather than a headrest. The ivory knife-handle from Hierakonpolis (fig. 45C) demonstrates the well-known theme of captives with arms bound behind as seen on the Battlefield Palette. The captives are guarded by a number of watchman holding sticks instead of standards as on the Battlefield Palette. The nucleus circle of the Predynastic and Early Dynastic palettes is herein visible in a semi-circular form nevertheless, circular or semi-circular, the event narrates the combat *within*. The semi-circular form on the headrest of Ani is identical to that on the knife-handle, denoting the seat of the soul: the chest.


In his book, Clark inserted a drawing of the Stela of Neterikhet (Zoser) (fig. 46). Here we read his interpretation.

There are several stelae in the Zoser buildings at Sakkarah where the Djed and Tit are used together as supports. It is to be presumed that the combination of both emblems denotes the union of Osiris and Isis. This union of male and female obviously has some meaning, but it is impossible to see how it links up with the rest of the symbolism. The purpose is clear: as with Khasekhemui the Djed columns are world pillars, holding up the sky and so guaranteeing the



Fig. 46 Stela of Neterikhet (Zoser)
after Rundle Clark

space of air and world in which the king's authority holds good. It is basic for the royal symbols of antiquity that kingship is universal; it means rule over the whole earth and all that is beneath the vault of the sky. Hence the frame of a king's name is the delimitation of the world. Taken horizontally, this is shown by a coil of rope with ends tied together, in early times the coil is circular, but later it is spread lengthwise to accommodate longer names. This is the origin of the royal cartouche, the expanded oval in which royal names are written. In the Zoser name the Djed and Tit signs delimit the world vertically while the coil of rope does the same horizontally. Zoser is master of all that is beneath the sky and to the ends of the earth.⁽²⁴⁾

The communiqué embedded in the Stela should suppress whatever skepticism that may arise. King Neterikhet is fully conscious of the origin of his soul. The *Djed-Tree of Life* and the *Tet-Primogenial Soul* are combined in a single upright figure. Furthermore, bordering the stela by *Shen*  sign at each side denotes humbleness and profundity. By the conception of the *Shen*, King Neterikhet asserted he is human, who's destiny in the hands of God, and his whole life is written in the *Book of Life* that is set in the *Shen*.

The fantasia given by Clark befits excellently with the disciplines of "Temple Egyptology" but on no account of relevance to the philosophy of the ancient Egyptians.

The Nature of Primogenial Soul

The Sacred Drama of the Soul has been an investigation of the characteristics of the soul and her role in life and afterlife. Now, we are discussing the Egyptian conception of the spiritual nature of the soul.

Ho, Pepi, whose form is concealed as Anubis!⁽²⁵⁾

Ho, Pepi Neferkare, whose form is secret as Anubis on his belly.⁽²⁶⁾

Teti has become clean and received his god's-cloak, and Teti will establish himself through it like them as a god.⁽²⁷⁾

Ho, Teti! Receive your dazzling garment, receive your bleached garment on you, and get dressed in Horus's eye from Ta'it Town, and it will make your acclaim with the gods, it will make your recognition with the gods, and you will acquire the crown through it with Horus, lord of the elite.⁽²⁸⁾

24. Myth and Symbol in Ancient Egypt, 1959, by R. T. Rundle Clark, p. 237

25. The Ancient Egyptian Pyramid Texts, 2005, James P. Allen, Pepi I Utterance 319a p. 123

26. Ibid. Pepi II Utterance 412 p. 277

27. Ibid. Teti Utterance 10 p. 69

28. Ibid. Teti Utterance 220 p. 85

Ho, Pepi! What pertains to you has been given to you by the Sun. You shall claim your body, having received a god's form. ⁽²⁹⁾

I, Pepi, will see what the enduring do, because of how very perfect their form is, and when it is good for Pepi with them it will be good for them. I am an enduring one, the close companion of an enduring one. This Pepi will truly endure, and this Pepi will not suffer forever. ⁽³⁰⁾

Ho, Pepi Neferkare! Get dressed in your body and come to me! ⁽³¹⁾

Ho, Unis! Your envoys have gone, your heralds have run, to your father, to Atum (to say for you): "Atum, bring me up to you, encircle me inside your arms. There is no star-god without his companion: I am your companion. See me, as you have seen the forms of the progeny who know their spells, the Imperishable Stars, and see (in me) the two in the palace—that is, Horus and Seth. ⁽³²⁾ This utterance explains the twin characteristics of the soul as having the two forces of Horus and Seth.

How happy is your condition! Your spirit, O King, is among your brothers the gods. How changed it is, how changed it is! ⁽³³⁾

O King, go, that you may be a spirit and have power as a god, as the successor of Osiris. May you arise, O King, protected and provided as a god, equipped with the form of Osiris upon the throne of the Foremost of the Westerners; may you do what he was wont to do among the spirits, the Imperishable Stars; may your son succeed to your throne equipped with your form, and may he do what formerly you were wont to do in the presence of the Foremost of the Living, in accordance with what Re the great god commanded. O King, there is given to you what is yours by Re, may you speak of yourself when you have received the form of a god; may you be great thereby with the gods who preside over the lake. ⁽³⁴⁾

O Height which is not sharpened, gate of the sky, I am Shu who came forth from Atum. O Nu, let these gates be opened for me, for behold I have come, a god-like soul. ⁽³⁵⁾

O earth, hear this which the goods have said! Re speaks, he makes a spirit of this king, who receives his spirit-form in front of the gods as Horus son of Osiris; he gives him his spirit which is among the Watchers of Pe, he ennoble him as a god who is among the Watchers of Nekhen. ⁽³⁶⁾

It is not I who asks that he may see you in this form of yours which has come into being for you; O Osiris, someone asks that he may see you in this form of yours which has come into being for you. It is your son who asks that he may see you in this form of yours which has come into being for you; it is Horus who asks that he may see you in this form of yours which has come into being for you, in accordance with what you said: "There are assembled for me these likenesses which are like the fledgling swallows which are under the river-bank. ⁽³⁷⁾

29. *he Ancient Egyptian Pyramid Texts*, 2005, James P. Allen, Pepi I Utterance 4 p.101

30. *Ibid.* Pepi I Utterance 319b p. 125

31. *Ibid.* Pepi II Utterance 524 p. 295

32. *Ibid.* Unis Utterance 148 pp. 31-32

33. *The Ancient Egyptian Pyramid Texts*, Faulkner, Utterance 224 p.53

34. *Ibid.* Utterance 422, p. 139

35. *Ibid.* Utterance 360, p. 117

36. *Ibid.* Utterance 437, p.144

37. *Ibid.* Utterance 510, p.185

Traverse the sky, make your abode in the field of offerings among the gods who have gone to their doubles. Sit upon your iron throne, take your mace and your scepter, that you may lead those who are in the abyss, give orders to the gods, and set a spirit in its spirit-state. Run your course, row over your waterway like Re on the banks of the sky. Oh my father, raise yourself, go in your spirit-state. ⁽³⁸⁾

Hear it, O Re, this word which I say to you; your nature is in me, O Re, and your nature is nourished in me, O Re. Hear, O Geb, chiefest of the gods, and equip me with my shape. ⁽³⁹⁾

The earth speaks to you, the gate of the earth-god is opened for you the doors of Geb are thrown open for you that you may go forth at the voice and spiritualize yourself. May you give orders when you are beside the Two Enneads between the Two Wands in this spirit-form of yours which the gods commanded to belong to you. Betake yourself to the waterway, fare upstream to the Thinite nome, travel about Abydos in this spirit-form of yours which the gods commanded to belong to you; may a stairway to the Netherland be set up for you to the place where Orion is, may the Bull of the sky take your hand, may you eat the food of the gods. ⁽⁴⁰⁾

Pepi will not hunger,
His nails will not grow long,
No bone in him will be broken. ⁽⁴¹⁾

He flies, he flies from you men as do ducks,
He wrests his arms from you as a falcon,
He tears himself from you as a kite,
Pepi frees himself from the fetters of earth,
Pepi is released from bondage ⁽⁴²⁾

You shall lay hold of the hand of the Imperishable Stars, your bones shall not perish, your flesh shall not sicken, O King, your members shall not be far from you, because you are one of the gods. ⁽⁴³⁾

When Isis spoke to Nu, 'You have borne him, you have shaped him, you have spat him out, but he has no legs, he has no arms; wherewith can he be knit together?' 'This iron shall be brought for him, the Hnw-bark shall be brought that he may be lifted up into it.' 'Behold, he is born; behold, he is knit together; behold, he is in being.' ⁽⁴⁴⁾

I purify myself, I assume my pure throne which is in the sky, I will endure and my goodly thrones will endure, I assume my pure seat which is in the bow of the bark of Re. It is the sailors who row Re, and it is they who will row me; it is the sailors who convey Re round about the horizon, and it is they who will convey me round about the horizon. My mouth is split open for me, my nose is broken open for me, my ears are unstopped for me, I will give judgment and I will judge between contestants, I will give orders to one who is greater than I. Re purifies me and protects me from what might be evilly done against me. ⁽⁴⁵⁾

38. The Ancient Egyptian Pyramid Texts, Faulkner, Utterance 512, p.188

39. Ibid. Utterance 570, p. 223

40. Ibid. Utterance 610, p.253

41. Ancient Egyptian Literature Volume I, 1975, Miriam Lichtheim, Utterance 486, p. 47

42. Ibid. Utterance 573, p. 50

43. The Ancient Egyptian Pyramid Texts, Faulkner, Utterance 412 p.135

44. Ibid. Utterance 669 p. 284

45. Ibid. Utterance 407 p.133

My father ascends to the sky among the gods who are in the sky; he stands at the Great Polar Region and learns the speech of the sun-folk. ⁽⁴⁶⁾

I have opened up my way among those who possess a catch of fowl, I have conversed with the owners of the doubles, I have gone to the great island in the midst of the Field of Offerings on which the swallow-gods alight; the swallows are the Imperishable Stars. They will give me this staff of life on which they live, and I will have life thereby at once. ⁽⁴⁷⁾

The Egyptian hierophant did not engage in whatever dogmatic or philosophical questioning of the nature of the soul. Phenomenally and on multitude occasions, we chance upon him lecturing the spiritual nature of the Primogenial Soul-Tet. The soul has been addressed as having god's-form, god's-cloak, and god-like soul. She does not hunger where she only seeks nourishment in God's blessing. She has no nails to grow, no bones to break or perish, and no flesh to sicken. She has no legs or arms. For her, physical body is bondage and earth is restraint. At death, she frees herself by detachment from the corpse. On her departure, she acquires human senses and retains her memories. The diversity of languages on earth is not a hindrance for souls to communicate in the afterlife where they converse in a common soul-language. Since her form is concealed, the Egyptians as we now better understand them, opted for envisioning her in the Tet form.

At this stage, I have been validating the *Djed-Tree of Life* and the form of the never known *Primogenial Soul-Tet*. In chapters IX and X, we are *all* invited to great live events where we entertain close encounter with the *Primogenial Soul-Tet* in the rare occasions of her showing up, unveiling her form, and enunciating her doctrine.

46. The Ancient Egyptian Pyramid Texts, by R. O. Faulkner, Utterance 513, p.189

47. Ibid. Utterance 519, p. 192

Chapter VI

Narmer's Reconciliation Ritual

Narmer Palette stands exceptionally as the favored of Predynastic and Early Dynastic Palettes. It is the most esteemed and discussed artefact particularly for its association with the hypothesis of the "Two Lands" and the "unification of Upper and Lower Egypt." Scholars have given much of their effort for investigating its generic context, the iconographical registry, the historical circumstance, and the factuality of the events.

Narmer Palette in Scholars' Writings

Mojsov, imagining a kingship religion, wrote: The Narmer palette is one of the most important historical documents to survive from the time of unification. It was also one of the finest products of the royal propaganda machine. From now on art in all its forms began to serve the purpose of promoting pharaoh. So did writing and religion. A leap of faith had to go hand in hand with the new regime. Unity could not be achieved through political means alone. Justifying political conquest required the genesis of a new mythology. New epics had to be invented to help transform the prehistoric tribal society into a single state. Tribal myths had to be transfigured into a Great State Myth. After the unification, sacred kingship became the state religion. The first pharaohs used the myth of the ancestral king to claim divine status for themselves. The cosmic battle between Osiris and Seth was now presented as a fight for territory and control of the land. In fact, the entire religious legacy of the prehistoric period was appropriated by the pharaohs of the unification and placed at the service of political expediency.⁽¹⁾

The giant figure of Narmer influenced the thoughts of Frankfort: It would be a mistake to read the Narmer palette as a mere tale of conquest. The "unification of the Two Lands" was, to the Egyptians, not only the beginning of their history, but also the manifestation of a preordained order which extended far beyond the political sphere and bound society and nature in an indestructible harmony. Of this order Pharaoh was the champion. Throughout historical times the texts proclaimed this conviction, and pictorial art expressed it by great compositions in which the towering figure of the king destroys, single-handed, the misguided wretches who have sided with chaos in opposing Pharaoh's regimen. It is significant that this aspect of Pharaoh's power should be expressed in art for the first time in the reign of Narmer.⁽²⁾

Kleiner and Mamiya, influenced as well by the size of Narmer, said: The Palette of King Narmer reflects the ancient Egyptian belief that the creation of the "Kingdom of the Two Lands" was a single great event. Narmer's palette is important not only as a document marking the transition from the prehistorical to the historical period in ancient Egypt but also as a kind of early blueprint of the formula for figure representation that characterized most Egyptian art for 3,000 years. The motif became the standard pictorial formula signifying the inevitable triumph of the Egyptian god-kings over the enemies. Specific historical narrative is not the artist's goal in this work. What is important is the characterization of the king as supreme, isolated from and larger than all ordinary men and solely responsible for the triumph over the enemy. Here, at the very beginning of Egyptian history, is evidence of the Egyptian

1. Osiris: Death and Afterlife of a God, 2005 Bojana Mojsov, pp. 10-11

2. The Birth of Civilization in the Near East, 1951, Henri Frankfort, pp. 78-79

convention of thought, of art, and of state policy that established the pharaoh as a divine ruler.⁽³⁾

Martin contributed the subject by saying: the Narmer palette served as an enormous commemorative medal whose graphic conventions and schematization attest to a very advanced social symbolism. The palette also bears written legends on both sides of its upper portions. Inside a royal palace represented by a few conventional lines there are two characters, a catfish and a sculptor's chisel, which gave the phonetic values n'r and mr, or the consonant framework of the famous sovereign's name. A group of hieroglyphs including the same signs placed above one personage in the royal suite tells us that he is Narmers's sandal-bearer. Thus from the outset the Egyptians seem to have created a writing system that used phonetics and included signs to represent consonants either in isolation or in groups of two or three. There was nothing to prevent Egyptian scribes from creating a consonantal alphabet, as the Phoenicians, for example, were to do later. The Egyptians preferred to put phonetism to the service of a graphic symbolism, in particular in their religious and historical texts –which makes their solemn writing, a paradise for semiologists.⁽⁴⁾

Peet, reluctant to theorize, said: Despite the lack of definite contemporary records from the Predynastic Period it would seem that attempts were made to put on record historical events. Whatever may have been the original intention in the making and dedication of the archaic carved slate palettes there can be little doubt that some of them show us pictorial representation of actual events. The most famous of them all is the palette of Narmer, and, whether we believe this king to be the Menes of later Egyptian tradition, or one of his immediate predecessors, it is believed by some to record an incident in the wars which ended in the subjugation of the north by the south and the unification of the Two Egypts.⁽⁵⁾ None can doubt that something of the history of Predynastic times is written, yet so obscurely, in most cases, that the main result has been to puzzle us. In the great Narmer palette, the main details and actors are fairly clear, whether or not we accept the conjecture that the defeated enemies were the Libyan inhabitants of the Harpoon nome in the north-western Delta. But of the rest of these scenes it is uncertain whether they represent mere local wars between tribe and tribe, or strife between Upper and Lower Egypt, or campaigns by kings of Upper or Lower Egypt, or both, against foreign foes. These are questions which we are hardly as yet in a position to answer.⁽⁶⁾

Number of scholars by the names; King and Hall, Baines, Adams and Cialowicz, Assmann, and Midant-Reynes, have perceived aggression and savageness in the Narmer context. The contorted attitudes of the dead Northerners were greatly admired and sketched at the time, and were reproduced on the pedestal of the king's statue found by Mr. Quibell, which is now at Oxford. It was an age of cheerful savage energy, like most times when kingdoms and peoples are in the making. About 4000 B.C. is the date of these various monuments.⁽⁷⁾

Three principal, interrelated aspects of early kingship can be identified—at the risk of some circularity of argument. These are: associations with aggression, conquest and defense. Aggression and conquest are exemplified by the unification itself –which can hardly have been completely peaceful – by motifs of smiting enemies and heroes warding off wild beasts,

3. Gardner's Art Through the Ages: The Western Perspective, 2006, Fred S. Kleiner and Christin J. Mamiya, pp. 43-44

4. The History and Power of Writing, 1995, Henri-Jean Martin, p. 16

5. The Cambridge Ancient History, Vol. 1, 1928, T. Eric Peet, p.251

6. Ibid. p. 253

7. History of Egypt, Chaldea, Syria, Babylonia and Assyria in the Light of Recent Discovery, 1906, L.W. King and H.R. Hall, p. 51

and by a large numbers of symbolic and real weapons found in some royal contexts.⁽⁸⁾

The ruler is sometimes represented in the form of an animal force such as a bull or a catfish. Such representations aim not so much at demonstrating the divinity of the king as at giving the impression of strength, wildness and unbridledness, the properties characteristics of these animals. Nor are the depiction of the chapels of that time clearly defined. They may have been connected with a god or fetish, but they could equally well have served the cult or the rituals related to the ruler.⁽⁹⁾

However we interpret the details of these scenes, the references to history is apparent. Four of the five sections represent the death-dealing power of the king; the message centers on war, violence, death, and subjection. This is a depiction not of peaceful expansion but of lethal conflict, no process of long duration but an event unique in time and place: a victory of the south over the north. The king already wears the two crowns of the unified dual realm. He is no longer the Horus chief of a Naqada state but the ruler of the forcibly unified kingdom. On both sides of the Narmer Palette, the sign for a fortified city appears in connection with overthrown enemies, on the recto as an image, on the verso as a hieroglyph. Narmer is shown fighting not against tribes but against settled, civilized opponents who inhabit fortified towns and citadels.⁽¹⁰⁾

While Egyptian society was being transformed by the rise of an elite group controlling resources and trade-goods, there was also a psychological change taking place, involving a kind of celebration of violence which, far from being a simple product of actual events, constituted a sublimation of strength and power, demonstrating the emergence of a new ideology and shaping the image of the pharaoh. If we reintroduce the idea of the unification of Egypt into this hypothesis, then it seems less like political conquest and more like a phenomenon in which the north was culturally assimilated into the south. War was just one of the elements in this process, but because it was a means of aggrandizing the triumphant party, it was always likely to be accorded greater prominence than other factors, such as the creation of alliances and diplomatic marriages.⁽¹¹⁾

Kang raised the hypothesis of divine war: We find the motif of divine war in the military conquest of Lower Egypt by the king of Upper Egypt, Narmer, for the formation of the united kingdom. The goddess, Hathor, a protective deity who appears as a pair of cows' heads with human faces on the top of both sides of the Narmer Palette, is also watching the warlike activities of Narmer. Moreover another factor for the divine war in this Palette is the four divine emblems which are marching to the battlefield by the four standard bearers on the top register of the front side of the Palette. The four divine emblems are the divine visible participation: two falcons (Horus), a wolf (Seth/Upwawet) and the royal placenta (Min). It is clear that this motif of divine war had been preserved throughout the history of the Old and New kingdom periods in the real battles, the royal cultic activities or drama. Yet we do not find many graphic materials in addition to the literary.⁽¹²⁾

Cole, doubting, wrote: Although the usual reading of the palette is that it commemorates the actual Union of the Two Lands, the sema-tawy which was central to the conception of the pharaonic state, there are various uncertainties concerning this. In particular, there are doubts

8. Ancient Egyptian Kingship, 1995, Ch. 3, John Baines, pp. 105-106

9. Protodynastic Egypt, 1997, Barbara Adams and Krzysztof M. Cialowicz, p. 64

10. The Mind of Egypt, History and meaning in the time of Pharaohs, 2003, Assmann, Translated by Andrew Jenkins, p. 35

11. The Prehistory of Egypt: from the First Egyptians to the First Pharaohs, 2000, by Béatrix Midant-Reynes, p. 246

12. Divine War in the Old Testament and in the Ancient Near East, 1989, By Sa-Moon Kang, pp. 86-87

as to whether the Red Crown was really the primeval insignia of the north, or was assigned to it at a later date. However, whether the Horus Narmer was the physical unifier of Egypt or not, the union certainly occurred around his lifetime.⁽¹³⁾

Schnusenberg's view reads: It seems that these ancient configurations embodied in the Scorpion Maceheads and in the Narmer Palette and Macehead, in their nearly complete perfection of representational hieroglyphic form, must have been nourished by a longer archaic indigenous tradition of ancient Egypt, a tradition of an archetypical exemplary context. These configurations did not develop in a vacuum, nor were they isolated manifestations, but rather, they seem to have had precursors before the cultural and political unification of Upper and Lower Egypt under Narmer Menes in around 3150 BC.⁽¹⁴⁾

Davis and Quinn, perceiving pictorial narration, wrote: In fact, it is possible that many viewers of the Narmer Palette did not, in fact, pursue the narrative image all of the way through its complex, complete form, despite the fact that the palette derives from and replicates the established conditions of intelligibility of late prehistoric narrativity. Considering both the narrative image and the symbolic image metaphorically related to it, the pictorial text on the Narmer Palette has become the homolog of the fabula itself. Beholding the Narmer Palette is, in itself, an example of the ruler's victory.⁽¹⁵⁾

Baines raised the question of secluded deposition of the artifact. One further aspect of the deposition of these reliefs in a temple should be considered. Only priests—many of whom were probably at the same time high officials and members of the inner elite—had access to temples, so who else saw or was persuaded by the depictions? The system of temple decorations, to which these objects are related, was not public, and there need not have been similar depictions on display. If the decoration of the palaces was like that of later times, only the smiting scene would have been at home in them. So although the reliefs look like propaganda, correlates in the everyday world would have had to be in living ceremonial, in what was proclaimed about the king, and in the architecture of palaces. All of these could have conveyed similar messages powerfully. The reliefs, however, must be interpreted on their own terms, as objects with a very small audience who were deeply involved with their meaning and creation. If a wider repertory existed, it was probably not closely comparable with what is preserved, because its contexts would have been different.⁽¹⁶⁾

Assmann has his own interpretation of secluded deposition: Although the Narmer Palette was set up in a sanctuary accessible only by a few, it remains a work of "publication," for the world of gods also represented a "public"; indeed, it was for the gods in the first instance that these great deeds had to be preserved.⁽¹⁷⁾

Adams and Wilkinsowicz are in doubt of the Egyptians remembering their legacy, writing: It is also remarkable that the same motifs lasted for so long. There remains the question of whether they were understood identically in the course of the entire history of Egyptian civilization, or whether in later times the scenes with the triumphant pharaoh were seen as an ornament in which the primary content remained hidden and was not always brought into prominence.⁽¹⁸⁾

13. *Colonialism and Revolution in the Middle East*, 1999, Juan Ricardo Cole p. 12

14. *The Mythological traditions of Liturgical Drama: The Eucharist as Theater*, 2010, Christine C. Schnusenberg, p. 30

15. *Replications: Archaeology, Art History, Psychoanalysis*, 1996, by Whitney Davis and Richard W. Quinn, p. 231

16. *Ancient Egyptian Kingship*, 1995, Chapter Three: *Origins of Egyptian Kingship*, by John Baines, p. 121

17. *The Mind of Egypt, History and meaning in the time of Pharaohs*, 2003, J Assmann, Translated by Andrew Jenkins, p. 33

18. *Protodynastic Egypt*, 1997, Barbara Adams and Krzysztof M. Wilkinsowicz, p. 45

Baines, counter to his earlier view of aggression, said: The violent and aggressive subject matter can hardly relate to battles of unification fought by the latest Predynastic rulers, for the country had, by then, long been politically unified –although internal conflict naturally remains a possibility- so that it must reflect other concerns. So far as the reliefs appear to show such battles, they may use the past to legitimize the present. The message of these pieces is symbolic rather than realistic or historiographic.⁽¹⁹⁾ Specific rituals can hardly be identified in the earlier palettes. Conquest can itself be a ritual, and seemingly specific conquests of the later palettes could be used as analogies for the generalized containment or defeat of disorder on the earlier ones. It is better to see the composition as a ritual affirmation of conquest, not a real event. The authentic-seeming detail could be derived from traditional sources, such as narratives about who was defeated in the unification of the country.⁽²⁰⁾

Najovits ascertains the historicity of the war against Lower Egypt: There is hardly any doubt that the battles depicted in the Palette of Narmer took place in Lower Egypt, perhaps in the Buto region, and that Narmer was acting as King of Upper and Lower Egypt, at least separately and perhaps even concurrently. The victorious Narmer is wearing the conical white hedjet crown of Upper Egypt on one side of the slate and the peaked deshret red crown of Lower Egypt on the other side. This could either signify that he is the ruler in both Upper and Lower Egypt or even that he is the ruler of Ta-Wy, the united "Two Lands." The Palette mainly seems to be celebrating and telling the story of a series of victories of Narmer, presumably of Hierakonpolis (but perhaps from Thinis), in battles with bearded Lower Egyptian, Asiatics and probably Libyan enemies. The reverse side of The Palette, showing the falcon Horus with a human arm holding a rope attached to a clump of mehyt (papyrus) with a bearded human head indicates that the land of papyrus, Lower Egypt, Ta-Mehu, and its people have been conquered and that Horus is giving Lower Egypt to the white-crowned Narmer of Upper Egypt. This early work of art is already confusing in what will become a typical Egyptian fashion. It certainly tells the story of conquest, but does not clearly indicate unification. If a Narmer, under the protection of Horus as royal god of Hierakonpolis conquered Lower Egypt and unified the Two Lands, why is he separately represented as king of Upper Egypt and King of Lower Egypt, rather than as wearing the intertwined double pschent crown of the King of a united Egypt? And why is Horus not represented as the royal god of all Egypt, the lord, protector and unifier of Ta-Wy, the Two Lands? It may well be that the concepts of unification and of the falcon-headed Horus as the ancestor of all the pharaohs and incarnated in the ruling Ta-Wy pharaoh wearing the double crown as god of all Egypt were inventions which were made after Narmer's time, after Narmer's phase of conquest.⁽²¹⁾

Raffaele, denouncing what he termed "dogmas" of Narmer Palette, writes: Modern Egyptologists prefer to give (at least) as much weight to the archaeological data as to certain representations imbued with hardly interpretable ideology; consequently, many dogmas of past studies have to be reevaluated. For instance the Narmer palette, once considered to be the key source attesting definitive unification of Upper and Lower Egypt by this king, is now almost completely and unequivocally dismissed as proof for such an event and removed from discussions about the unification. Scholars are now more inclined to look at this important object as a memorial of a military victory or rather as a ritual object aiming to reinforce the

19. Ancient Egyptian Kingship, 1995, Chapter Three: Origins of Egyptian Kingship, by John Baines, p. 110

20. Ibid. pp.116-117

21. Egypt, Trunk of the Tree: A modern Survey of an Ancient Land, Volume I, 2003, by Simon Najovits p.160

role of the king through the depiction of a scene (not necessarily realized in Narmer's reign, if not purely symbolical) which was part of an already well formed iconography and ideology of power and kingship. Ian Shaw has recently remarked that Egyptians did not distinguish between historical events and ritual ones as we actually do; therefore the uncertainty of our positions about the interpretations of these scenes is likely to depend on the Egyptian ambivalence (and only for us 'ambiguity') of thought. ⁽²²⁾

We have no explicit source of late Predynastic date mentioning the "Sma Tawy" (Uniting the Two Lands) in the same terms as it appears in Khasekhemwy's reign (or on later annals). We must surmise that the association of the two crowns with Upper and Lower Egypt is not so certain a fact for the Predynastic period and is still an object of debate. In the past some Egyptologists have pushed so far as to propose that this concept did not reflect Egyptian history but could have been an effect of the well-known and recurrent dualism of ancient Egyptian ideology tending to conceive the One as a union of two opposites. Indeed, as we have seen, Narmer was probably ritually, magically and symbolically enhancing his role through the depiction of a military victory and subsequent sacrifice-ceremony of the defeated. We generally do not attribute to each depiction of a pharaoh smiting enemies a value of chronicle of a real victory he would have obtained; thus we could consider earlier scenes in the same topic. These paraphernalia, which continued to accompany the pharaohs for the following three thousand years are thus part of an ideology of power, which had already emerged during the Predynastic period. ⁽²³⁾ All these scenes were once "read literally", hence considered the chronicles of real events and thought to report the very political unification of Egypt in the case of the Narmer palette. But recently the ideological and symbolical reading (Baines, Schulman) has gained more prevalence, therefore the representations are credited with no actual value as historical sources. ⁽²⁴⁾

Deciphering the Palette

The Reconciliation rites

Deciding the obverse and the reverse of Narmer palette is a decisive factor in obeying the succession of the pictorial narrations as conceived by the artist, which is why the palette shall be investigated in reverse to the standardized emplacement adopted by Egyptologists and art historians.

The Obverse (fig. 47)

Three icons on the obverse shall be investigated:

Icon 1: The Identity of Sandal-Bearer

Icon 2: The Falcon's Sentence of Death

Icon 3: The Fleeing Enemies



Fig. 47 Narmer Palette: Obverse

22. Dynasty 0 AH17, 2003, Francesco Raffaele. p.99

23. Ibid. pp.100-101

24. Ibid. pp. 127-128

Icon 1: The Identity of Sandal-Bearer

The youngster, standing behind Narmer on his exclusive ground line, has been treated by all scholars, excepting Whitney Davis, as nobody. Barely a sandal bearer, a slave, or a servant of the king. The youngster has been identified on both sides of the palette by two ideographs; a rosette and a seal. By these ideographs, the Egyptian hierophant has privileged him out of all the characters in the scene as being a dignitary. Nevertheless, the dignitary of the youngster has been negated in the literature of Egyptology. Here, we call in the references that may shed more light on the character of the youngster.

In his commentary (*Hierakonpolis*, I. p.9) on icon 1, prof. Petrie compared the rosette with the eight-pointed star "used for king in Babylonia." Petrie writes: the eight-pointed star of the cuneiform script does not mean "king" but "god." The star then mean "god" and the title ought to be "servant of a god" and this supposition may be correct. Hen-neter, "god's servant" was the appellation of a peculiar kind of priest in later days, and was then spelt with the ordinary sign for a god, the picture of an axe. But in the archaic period, with which we are dealing, a star like Babylonian sign may very well have been used for "god" and the title of Narmer's sandal bearer may read Hen-neter. He was the slave of the living god Narmer. All Egyptian kings were regarded as deities more or less. ⁽²⁵⁾

Wainwright suggested that the seven-petalled flower, looking like that of Seshat's symbol, occurs often on Narmer's sculptures, forming part of the title 'the servant of the flower' of a man in close attendance on the king. ⁽²⁶⁾ Assmann identifies the Narmer's rosette by that of Seshat: "The king Narmer, followed by a sandal bearer whose title is written with a rosette of the goddess of writing, Seshat, and which therefore presumably stands for "scribe." ⁽²⁷⁾

A raised relief fragment from the bottom of a wall in the tomb of Djehutyhotep at Bersheh shows that he traveled with pomp and with protection; the procession is headed by a bowman. Immediately behind this advance guard come four servants carrying Djehutyhotep's sedan chair. Beneath the chair is his long slung, curly-tailed hound. Behind the chair and the dog comes a "trusty seal bearer" carrying Djehutyhotep's seal and a long staff. The seal bearer's servant comes next. Behind him is another soldier, and then come three more "trusty seal bearers." The next in line carries a long staff and Djehutyhotep's sandals. ⁽²⁸⁾

Eyma and Bennett have been bright by saying; among the inscribed talatats found reused in Karnak and dating back to the earliest years of Amenhotep IV's reign, there are many attestations of the existence of a "First Prophet of Neferkheperura Waenra". The man holding this title is always shown in jubilee scenes, in particular in a series of kiosk-offering scenes which depict rituals introduced in the hb-sed festival by Amenhotep IV. Essentially these scenes show the king, in typical jubilee garments, making offerings to Aten, inside a roofless open-sky structure delimited by walls with portals and doorways which has been termed a kiosk. In these offerings, the standing king is always accompanied by three officiants who are invariably depicted on the talatats in the same place, attitude, attire and position. The two men in front of the king are described by the accompanying inscriptions as the "Greatest of Seers of Ra-Harakhte in the temple of Aten in Southern Heliopolis", and as the "Chief Lector Priest", respectively. The third officiant depicted in these scenes is always behind the king,

^{25.} *Egypt and Western Asia: in the Light of Recent Discoveries*, London, 1907 L. W. King and H. R. Hall, pp. 51-52

^{26.} *JEA*, Vol. 26 (Feb. 1941), Article: Seshat and the Pharaoh, by G. A. Wainwright, p. 31 footnote

^{27.} *The Mind of Egypt: History and meaning in the time of Pharaohs*, 2003, Assmann, Translated by Andrew Jenkins, p.34

^{28.} *Eternal Egypt: Masterworks of Ancient Art from the British Museum*, 2001, Edna R. Russmann and Thomas Garnet Henry James, pp. 93-94

who is almost always barefoot. This person invariably carries his majesty's sandals, a staff, and a small box. He is titled the "First Prophet of Neferkheperura Waenra". In many instances he also has the title of "Chamberlain". Two important facts must be stressed about this First Prophet: (1) he is never given a personal name in the inscriptions; (2) He is never found or attested in Akhetaten.⁽²⁹⁾

Davis, in 1992, raised insightful questions respecting the sandal bearer and his role in the pictorial narration of Narmer Palette. Davis writes: The sandal bearer seems to accompany the ruler just before the moment of his decisive blow. Why, then, should the sandal bearer be the only one of the ruler's retainers to stand near the ruler just before the decisive blow? Why should he be included in the text that symbolizes the narrative as a whole? Why, in the symbolic image, does he occupy the place walking beside or behind the ruler? If we treat the entire reverse side of the palette as part of the symbolic image, can it be significant that the fleeing enemies below the ground line look over their shoulders not only at the ruler but also at the sandal bearer. Are we looking simply at the compositional and iconographic ambiguity necessarily inherent in a passage of text that functions simultaneously as part of a narrative image and as a symbol of the narrative whole? If the symbolic image on the reverse of the palette extracts from the entire narrative the same metaphor for the sandal bearer as for the group of ruler and enemy, then the sandal bearer's position as "coming up behind" spatially might be interpreted as his continuous, universal temporal place. Like the ruler smiting his enemy, he too must be before, after, and throughout the story of the blow—with the difference that throughout he is masked from the sight of the enemy, for Narmer stands between the sandal bearer and the falling enemy.⁽³⁰⁾

It is time to uncover the identity of the Sandal-Bearer that remained concealed since the discovery of Narmer palette by Quibell and Green in 1898. The teachings of the Egyptian hierophant shall pave the way for our apprehension through the 'five-code book', (fig. 48):

1. Ground line
2. Rosette of Divinity
3. Divine Seal
4. Emplacement behind Narmer
5. Sandals

Code No. 1: The Ground Line

Groenewegen in 1951 was, perhaps, first to pay attention to the "sandal bearer standing on a ground line",⁽³¹⁾ followed by Davis in 1992: "placed on his own small ground line".⁽³²⁾ Again by Davis and Quinn in 1996: "his own small solid ground line",⁽³³⁾ and finally, by Midant-Reynes in 2000: "placed on his own register".⁽³⁴⁾



Fig. 48 Narmer Palette detail

²⁹. A Delta-man in Yebu, 2003, A.K. Eyma and C.J. Bennett, pp. 32-33

³⁰. Masking the Blow: The Scene of Representation in Late Prehistoric Egyptian Art 1992, Whitney Davis, pp.195-196

³¹. Arrest and Movement: an essay on space and time in the representational art of ancient Near East, 1987, (first published in 1951), Henriette Antonia Groenewegen, p.18

³². Masking the Blow: The Scene of Representation in Late Prehistoric Egyptian Art, 1992, Whitney Davis, p. 195

³³. Replications: Archaeology, Art History, Psychoanalysis, 1996, by Whitney Davis and Richard W. Quinn, p. 229


³⁴. The Prehistory of Egypt: from the First Egyptians to the First Pharaohs, 2000, by Béatrix Midant-Reynes, p.2

For art historians, the ground line has been a visual portrayal of a piece of ancient art. The ground line has been mostly overlooked or looked at as insignificant by the scholars who discussed the conceptuality of Narmer Palette. The ground line where the sandal bearer stands on or precisely bounded to is no longer obscure. Identically, it is the "proprietary ground line" where the falcon bounded to in the painting of coffin of Nesj-ta-udjat-akhet (fig. 3 chapter II). The inseparable ground line is the keynote that is preferred by the Egyptian Hierophant in his identification of the soul. Thus, it is authoritative and compelling.

Code No. 2: Rosette of Divinity

On Gebel el-Tarif knife-handle, probably Naqada IIc/d (fig. 49), we notice two intertwining and confronting snakes; representing the twin characteristics of the soul. The disposition of intertwining configures three circles. A rosette of seven petals indwells the large and the main circle. The *circle* has been thoroughly investigated as the *whole heart*; the seat of the soul. The rosette of the knife-handle represents an instructive referral to the notion of sacredness.

Code No. 3: The Divine Seal

The early form of the seal  ideograph is combined with the rosette on both the obverse and the reverse of the palette. This ideograph is the decisive affirmation of the "divine seal" or "under divine seal" that has been thoroughly discussed.

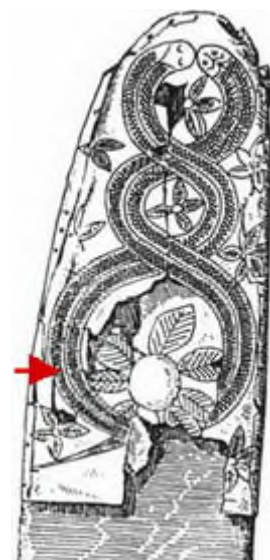


Fig. 49 Gebel el-Tarif handle

Code No. 4: The Emplacement behind Narmer

The youngster, barefoot and bearing the sandals, is depicted behind Narmer. Several centuries after Narmer, we meet two figures (notes 28, 29) by the names "trusty *seal* bearer of Djehutyhotep, Twelfth Dynasty" and "First Prophet of Neferkheperura Waenra, Eighteenth Dynasty". Both figures, barefoot and bearing the sandals, are depicted behind the king. Such portrayal is not only in replication of the youngster's positioning, but, as well, in averment of the persistence and the permanence of a very old spiritual conception. The ancient Egyptian texts ascertain the emplacement of the ka-soul at behind.

Indeed this journey of yours, O my father the King, is as when Horus went to his father Osiris so that he might be a spirit thereby, that he might be a soul thereby, that he might have strength thereby, and that he might have power thereby; your spirit is behind you. ⁽³⁵⁾ A double (Ka) is raised up behind you, life is raised up behind you, dominion is raised up behind you. O Osiris the King. ⁽³⁶⁾ O King, may you have a spirit within you, may you have your soul behind you, may you have your bodily heart (whole heart). ⁽³⁷⁾ May you have your soul behind you. ⁽³⁸⁾

It is I who come and go behind you
In this your name of 'City';
It is I who saved you from every ill
Which men did against you. ⁽³⁹⁾

35. The Ancient Egyptian Pyramid Texts, By R. O. Faulkner, Utterance 612, p. 225
36. Ibid. Utterance 463, p.266

37. Ibid. Utterance 666, p. 277
38. Ibid. Utterance 717, p. 208
39. Ibid. Utterance 587, p.241

The doubles (kau) of Unas are behind him, and those whom he hath conquered are beneath his feet." ⁽⁴⁰⁾

The doors of heaven are open to thee, the doors of the firmament are thrown open to thee, the doors of the Hat-house are open to thee, and the doors of Nut are unclosed to thee. Isis cries welcome to the Father, Nephthys makes the Father to advance in peace. Thy Spirit-soul is behind thee, thy Sekhem is within thee. Heaven weeps for thee, the earth trembles at thee. ⁽⁴¹⁾

Hail, thou Pepi, thou hast come, thou art a Spirit-soul, and thou hast gotten might like the god, behold thou art enthroned, Osiris. Thy Heart-soul is with thee in thee, thy vital strength is behind thee. ⁽⁴²⁾

I have created my soul which is behind me, its flame will not be upon my corpse, my soul will not be restrained by the guardians of the members of Osiris. I beget, my soul begets, my soul impregnates the people who are in the Island of Fire, I myself impregnate the goddesses, there is seen my crown which belongs to him who is in his cavern, and it is he who is in his cavern who raises aloft my crown for me, it is he who is in his shape who ennoble me and who raises aloft my dignity. I take the dignities of those who are in their caverns, I do not obey magic, for I have already come into being. I judge the entourage who are about the shrine, I release him whom I should release, I nourish him whom I should nourish, I remove the hindrance of him whose hindrance should be removed, I lose my own hindrance; blood is my detestation, and I will be with the Lord of Life. I am he who assembles the myriads for him, I am he who knits together the Entourage for him, I am he who makes those who are about the shrine firm in accordance with what he has commanded to me. He has created me with my soul behind me, in order to let him know what I know, for I pervade all the skies and travel about all the lands. I have done what he commanded me, there is no flame for my soul on account of its foulness, and my soul will not be restrained by the guardian of the limbs of Osiris. You possess your soul and your power so says the Self-created to me. ⁽⁴³⁾

Geb, open your mouth about your son Osiris. The one behind him is for ka, the one before him is for catches of fowl. ⁽⁴⁴⁾

Gebel Es-Silsilah Quarry Stela No. 100, Mut addresses Sheshonq: Words said by Mut the great, Lade of Asheru, Mistress of all the gods: "O King of Upper and Lower Egypt, Hedjkheperre-setepenre, Son of Re, Sheshonq, beloved of Amon, I have granted all life, stability, and dominion, and all health, with protection behind you as all life, stability, and dominion, all health, and all joy, all foreign lands being beneath your sandals. Come, then, into the temple. I have caused that you see your father Amon." ⁽⁴⁵⁾

The Kadesh Battle Inscriptions of Ramses II:

I came here by the command of your mouth,

O Amun, I have not transgressed your command!

Now though I prayed in the distant land,

40. The gods of the Egyptians or Studies in Egyptian Mythology, Volume I, 1904, by Budge, PT Unas p. 33

41. Osiris and the Egyptian Resurrection, Volume II, 1911, by E. A. Wallis Budge, Pyramid texts of Pepi I p. 337

42. The Book of the Dead, Volume I, 1913, by E. A. Wallis Budge, Pyramid texts of Pepi II, p. 90

43. The Ancient Egyptian Coffin Texts, Volume I, by R. O. Faulkner, Spell 75, pp. 72-74

44. The Ancient Egyptian Pyramid Texts, 2005, by James P. Allen, Pyramid Texts of Merenre, p. 231

45. Inscriptions from Egypt's Third Intermediate Period, 2009, Robert Kriech Ritner, p.

My voice resounded in Southern On.
 I found Amun came when I called to him,
 He gave me his hand and I rejoiced.
 He called from behind as if nearby:
 "Forward, I am with you,
 I, your father, my hand is with you,
 I prevail over a hundred thousand men,
 I am lord of victory, lover of valor!
 I found my heart stout, my breast in joy,
 All I did succeeded, I was like Mont. ⁽⁴⁶⁾

Ramses II, by saying "He called from behind as if nearby" did mean that his soul, that is behind him, heard the words of Amun. Gods converse only with the soul.

From the Book of the Underworld: O ye whom I have hidden, whose souls I have put in a secret place, whom I have set in the following of Osiris to defend him; to accompany his images, to make an end of those who attack him even as the god Hu is behind thee, Osiris, to defend thee, to accompany thy images, to destroy those who attack thee. ⁽⁴⁷⁾

BD Chapter CLXXXI: Seb (Geb) made a mark on thy mouth; the great cycle of the gods protect thee. They come with thee towards the entrance of the hall of the Tuat. Thy mother Nut stretches her hand behind thee, she protects thee, she doubles her care for thee. The two sisters Isis and Nephthys come to thee; they fill thee with life health and strength, and all the joy which they possess. Thou navigates through the sky every day, thou leads him (Ra) to his mother Nut, where he sits living in the Amenta, in the boat of Ra, every day. Thou art with Horus in order that the protection of Ra may be behind thee; and the glorious power of Thoth may cling to thee and the health of Isis be within thy limbs. ⁽⁴⁸⁾

BD Chapter CLXXXII: The living charm is behind him, behind this god, whose ka is glorious, the king of the Tuat, the prince of the Amenta, who takes hold of the sky, triumphantly, on whom the atef crown is established, who shines with the white diadem, who has seized the hook and the flail; mighty is his soul, the great one of the urer crown; who has united all the gods, the love of him penetrates their bodies, Unneferu who lasts forever and eternally. ⁽⁴⁹⁾

Code No. 5: The Sandals Rite

The youngster, barefooted and tying the sandals on his left forearm rather than bearing the sandals, has been delineating a cryptic rite. For us to comprehend the mystification of the rite, we had to scrutinize the Egyptian literature, the inscriptions of monuments, the iconography of artifacts, and finally the writings of scholars.

Coffin Texts and Book of the Dead:

"I am aggressive against the enemy of my father Osiris, *he having been set under my sandals.*" ⁽⁵⁰⁾

46. Ancient Egyptian Literature, Volume II, 1976, Miriam Lichtheim, p. 66

47. The gods of the Egyptians or Studies in Egyptian Mythology, Volume I, 1904, by E. A. Wallis Budge, p. 215

48. The Egyptian Book of the Dead, 1904, by Sir P. Le Page Renouf and Edouard Naville, p. 369

49. The Egyptian Book of the Dead, 1904, by Sir P. Le Page Renouf and Edouard Naville, p. 371

50. Egypt, Trunk of the Tree: A modern Survey of an Ancient Land, Volume I, 2003, by Simon Najovits, CT Spell 148, pp.185-186

Ho N! Take your staff, your loin cloth and your sandals, and go down to the Tribunal, that you may be vindicated against your foes, male or female, against those who would harm You, and those who would have judgment against you in the Tribunal on this happy day. ⁽⁵¹⁾

Ho N ! You shall not be examined, you shall not be imprisoned, you shall not be restrained, you shall not be fettered, you shall not be put under guard, you shall not be put in the place of execution in which rebels are put, and sand shall not be put on your face. Be watchful, be weighty, and no-one will cause you to be opposed. Beware that you do not go forth. *Take your staff, your loincloth, your sandals, and your arrows for the roads that you may cut off the heads and sever the necks of your foes male and female who draw near when you are dead.* Hasten and come are the words of the god who brings him on the day of accusation. ⁽⁵²⁾

I will never obey any evil magic and nothing harmful will happen to me. I have gone up and *have set my foes under my sandals* that I may have power over them, in accordance with what Re commanded for me. ⁽⁵³⁾

Chapter for erecting a bier: *Take your garments, your sandals, your staff, your loin-cloth, and all your weapons, so that you may cut off the heads and sever the necks of those rebellious enemies who draw near when you are dead.* 'Do not go near' is the word of the Great God to you, even he who brings himself on the day of the coming into being. The Falcon rejoices at you, the Goose cackles at you, the doors of the sky are opened by Re, the earth is thrown open for you by Geb, because your power is so great and the knowledge of your name is so effective. It is opening up the West for this worthy soul, it is speech which is pleasing to the heart of Re and satisfactory to the heart of his tribunal which watches over men. ⁽⁵⁴⁾

Hall of Two Truths, the Second Interrogation:

"You shall not tread upon me,"

Says the floor of the hall.

"Why not, since I am pure?"

"Because we do not know your feet,

With which you tread on us;

Tell them to me."

"Who-enters-before-Min is the name of my right foot,

Wnpt-of -Nephthys is the name of my left foot."

"Tread upon us, since you know us."

Instructions for use: This is the way to act toward the Hall of the Two Truths. A man says this speech when he is pure, clean, dressed in fresh clothes, shod in white sandals, painted with eye-paint, anointed with the finest oil of myrrh. ⁽⁵⁵⁾

The texts, basically addressing the Soul, are plain and unambiguous. It is evident that the sandals represent the principal armor in the combat against the hostile parties; the enemies within.

51. The Ancient Egyptian Coffin Texts, Volume I, 1973, by R. O. Faulkner, Spell 3, p. 2

52. Ibid. Spell 23, p. 14

53. The Ancient Egyptian Coffin Texts, Volume I, 1973, by R. O. Faulkner, spell 87, p. 90

54. The Egyptian Book of the Dead, 2008, by Raymond O. Faulkner, Chapter for erecting a bier, p.128

55. Ancient Egyptian Literature, Volume II, 1976, by Miriam Lichtheim pp. 130-131

Pyramid Texts

O King, I am your son, I am Horus; I have come and I bring to you Horus' own Eyes; seize them and join them to yourself. I have joined them to you and have united them to you, for they are complete. Horus has put them on this king's feet that they may guide this king to the firmament, to Horus, to the sky, to the great god, and that they may protect this king from all his foes. O King, I bring to you the two Eyes of Horus which expand his heart; join them to yourself, lay hold of them. ⁽⁵⁶⁾

A boon which the King grants, that your son be on your throne. Your garment is the leopard-skin, your garment is the kilt; may you walk in your sandals, may you slaughter an ox. ⁽⁵⁷⁾

O king, Horus has come that he may seek you, he has caused Thoth to turn back the followers of Seth for you, and he has brought them to you together, he has driven back the heart of Seth for you, for you are greater than he. You have gone forth in front of him, your nature is superior to his. Geb has seen your nature and has set you in your place. He caused the gods to protect you, and Geb has put his sandal on the head of your foe, which flinches from you. Your son Horus has smitten him, he has wrested his Eye from him and has given it to you; you have a soul by means of it, you have power by means of it at the head of the spirits. Horus has caused you to lay hold of your foes, and there is none of them who shall escape from you. ⁽⁵⁸⁾

Horus will not let you perish, for *Horus has set your foe under your feet for you*, may you live. ⁽⁵⁹⁾

How lovely to see, how uplifting to behold, when this god ascends to the sky just as Atum, father of the King, ascends to the sky! His soul is upon him, his magic is about him, the dread of him is at his feet. He has brought the cities to the king, he has gathered the nomes together for the King, he has joined together the msmw-lands for the king—that is what Geb, chiefest of the gods, said about it. ⁽⁶⁰⁾

I am the herald of the year, O Osiris; behold, I have come in business of your father Geb; in peace are the affairs of the year. I have gone down with the Two Enneads into the cool waters, I am the plumb-line of the Two Enneads by means of which the Field of offerings was founded. I found the gods standing wrapped in their garments with their white sandals on their feet; they threw off their sandals on the ground and discarded their garments; 'We were not happy until you came down', said they. 'I speak to you, I have made you enduring; "Causeway of Happiness" is the name of this causeway north of the field of offerings. ⁽⁶¹⁾

I have gone down upon the sea; bow your head and bend down your arms, O sea! These are they whom Nut bore, who have gone down upon you with their garlands on their heads and their garlands of the ib-tree at their throats, who make green the Nt-crowns of the canals of the Field of Offerings for Isis the Great, who tied on the fillet in Chemmis when she brought her loin-cloth and burnt incense before her son Horus the young child, that he might cross the earth on his white sandals and go to see his father Osiris. ⁽⁶²⁾

56. The Ancient Egyptian Pyramid Texts, By R. O. Faulkner, Utterance 106, pp.23-24

57. Ibid. Utterance 225, p. 53

58. Ibid. Utterance 356, p.113

59. Ibid. Utterance 368, p.121

60. Ibid. Utterance 480, p.168

61. Ibid. Utterance 518, p.191

62. Ibid. Utterance 519, p.192

My tongue is the pilot in charge of the Bark of Righteousness;
 I will ascend and rise up to the sky.
 The soles of my feet are the two Barks of Righteousness;
 I will ascend and rise up to the sky. ⁽⁶³⁾

How lovely to see, how pleasing to behold! Says Isis, when you ascend to the sky, your power upon you, your terror about you, your magic at your feet; you are helped by Atum just as he used to do, the gods who are in the sky are brought to you, the gods who are on earth assemble for you, they place their hands under you, they make a ladder for you that you may ascend on it to the sky, the doors of the sky are opened for you, the doors of the starry firmament are thrown open for you, Atum has assembled the nomes for you, he has given the cities of Geb to you, having spoken about it, even the Mounds, the Mounds of Horus, the Mounds of Seth, and the Field of Rushes. ⁽⁶⁴⁾

Geb has put his sandal on the head of your opponent so that he is turned away for you. Your son Horus has struck him and has taken his eye from him and given it to you, that you might become ba through it and take control through it at the fore of the akhs. Horus has made you seize your opponents, and there shall be none of them who will turn the back to you. ⁽⁶⁵⁾

Horus cannot let you suffer. *He has put your opponent under your feet* that you might live. ⁽⁶⁶⁾

O, Hedjhedj, ferryman of the Winding Canal, fetch that ferryboat for this Pepi, that the crossing god's sandal might stamp on the ladder to the Marsh of Rest. ⁽⁶⁷⁾

Monument Inscriptions

Wadi halfa inscriptions of Mentuhotep, Twelfth Dynasty, Sesostris I:

At the top is a relief showing Sesostris I standing, facing "Montu, Lord of Thebes," who says: "I have brought for thee all countries which are in Nubia, beneath thy feet, Good God." ⁽⁶⁸⁾

Stela of Sebek-Khu:

Titles: The hereditary prince, count, firm of sandal, satisfied in going, treading the path of him that favors him, whose plenty the Lord of the Two Lands has furnished, whose seat his love has advanced, the great commandant of the (residence) city, Zaa. ⁽⁶⁹⁾

Coronation Inscriptions Eighteenth Dynasty, Thutmose III & Queen Hatshepsut:

He caused that the princes of all countries should come, doing obeisance because of the fame of my majesty; my terror was in the hearts of the Nine Bows; all lands were under my sandals. ⁽⁷⁰⁾

Karnak Inscriptions, Eighteenth Dynasty, Thutmose III:

I am satisfied with victories; thou hast placed every rebellious land under my sandals which thy serpent-diadem has bound. ⁽⁷¹⁾

The Punt reliefs, Hatshepsut:

They present to her their children that there may be given to them the breath of life, because

63. Ibid. Utterance 539, p.206

64. The Ancient Egyptian Pyramid Texts, Faulkner, p.227

65. The Ancient Egyptian Pyramid Texts, 2005, by James P. Allen, Pyramid Texts of Teti, pp. 72-73

66. Ibid. Pyramid Texts of Teti, p.82

67. Ibid. Pyramid Texts of Pepi I, p. 193

68. Ancient Records of Egypt Volume I, 1906, James Henry Breasted, p. 278

69. Ibid. p. 305

70. Ancient Records of Egypt, Volume II, 1906, James Henry Breasted, P. 62

71. Ibid. P. 101

of the greatness of the fame of her father, Amon, who hath set all lands beneath her sandals. ⁽⁷²⁾

Hymn of Victory Thutmose III:

I have felled thine enemies beneath thy sandals; Thou hast smitten the hordes of rebels according as I commanded thee. ⁽⁷³⁾

Wadi Halfa Stela, Nineteenth Dynasty, Seti I:

Lo, his majesty was in the city of Memphis performing the ceremonies of his father, Harakhte, Ptah, the great, South-of-His-Wall, lord of Life-of-the-Two-Lands, Atum, lord of the Two Lands of Heliopolis and all the gods of Egypt, according as they gave to him might and victory over all lands, united with one heart under thy sandals. ⁽⁷⁴⁾

The Asiatic War Nineteenth Dynasty, Ramses II:

Said the vanquished of Kheta in praising the Good God: "Give to us the breath that thou gives, O good ruler. Lo, we are under thy sandals; thy terror has penetrated the land of Kheta. Its chief his fallen, because of thy fame; we are like herds of horses, when the fierce-eyed lion attacks them. ⁽⁷⁵⁾

Ramses II, Abydos Inscriptions, Ptah promises to Ramses II:

"I have set for thee the might, victory, and strength of thy sword in every land, I have bound for thee the hearts of all lands, I have set them beneath thy feet. ⁽⁷⁶⁾

Abu Simbel Temple, Nubian and Northern Wars, Nineteenth Dynasty, Ramses II:

O Good God, great in terror, victorious lion, lord of the sword, embracing the rebellious lands of Tehenu; thy sword has overthrown the Nine Bows, slaying him who is beneath thy sandals, like Re, every day forever and ever. ⁽⁷⁷⁾

A magnificent sarcophagus of red granite, weighing about four tons, and highly ornamented with figures and hieroglyphics, have recently arrived from Liverpool, and was safely deposited in the British Museum on the 11th of March, 1839. The head of the chest or lower part of the sarcophagus has a peculiar scene relative to the course of the Sun, who is mentioned as "treading the darkness under his sandals." At the sides of the chest the deceased is represented as standing offering a small figure of truth to a train of deities. ⁽⁷⁸⁾

Fragment of "The Birth and Apotheosis of Horus": There is no god who can do what I have done. I will attack the enemy of my father Osiris, he being placed under my sandals in this my name of Ademu. ⁽⁷⁹⁾

The monuments of Khasekhem are chiefly characterized by their emphasis on his (Peribsen) military achievements. One of the most graphics is a fragmentary relief which, when complete, showed the king kneeling on a prostrate Nubian, whose body, like that of the Northerner on the palette of Narmer, was depicted in the shape of the hieroglyph for foreign land; beneath the scene is an inscription reading 'Excellent Sandal against Evil, the Horus Khasekhem' - an epithet which appears to have been no idle boast. ⁽⁸⁰⁾

72. Ancient Records of Egypt, Volume II, 1906, Breasted. p. 116

73. Ibid. p. 263

74. Ancient Records of Egypt, Volume III, 1906, Breasted, pp.77-78

75. Ibid. p. 160

76. Ibid. p. 179

77. Ibid. p. 200

78. The Gentleman's Magazine, Volume 11, 1839, p. 418

79. The Triumph of Horus, 1974, by H. W. Fairman, p. 12

80. The Early Dynastic Period in Egypt, 1964, Edwards, p. 27

The temples built for the celebration of King's Sed are called "building of millions of years". The gods say to the king: "I give thee years with the Sed-feast" and address Seti I "for thee we have united the Two lands beneath thy sandals".⁽⁸¹⁾

Gebel Es-Silsilah Quarry Stela No. 100, Mut addresses Sheshonq: Words said by Mut the great, Lade of Asheru, Mistress of all the gods: "O King of Upper and Lower Egypt, Hedjkheperre-setepenre, Son of Re, Sheshonq, beloved of Amon, I have granted all life, stability, and dominion, and all health, with protection behind you as all life, stability, and dominion, all health, and all joy, all foreign lands being beneath your sandals. Come, then, into the temple. I have caused that you see your father Amon."⁽⁸²⁾

Fragments of coffins, Sepulchral sandals: one of papyrus, with part of Greek inscriptions; another has a figure of a foreigner bound hand and foot, with an inscription relative to all the enemies of the deceased being under the sandals.⁽⁸³⁾

The Lateran Obelisk in Rome, west side, right line:

The king of the upper and lower country, The Lord of the upper and lower world, Ra-men-kheperu son ... it making peaceful years, Lord of the gods, who knew how to frame his plans and bring them to a good end, who subdued the nine-bow foreigners under his sandals.⁽⁸⁴⁾

Barberini Obelisk now known as Antinous Obelisk, North Side: The Second Line:

"The chief of the South and North, being the great lord of every country, the ruler of the tributaries of Egypt, Libya being entirely subdued under his sandals, likewise the captives of the two lands they were submissive at his feet daily. He reaches everywhere; he brought the tributes of this world out of its four quarters."⁽⁸⁵⁾

Iconography of Sandals on Artefacts

Mummy of Harnetutef, high priest of Amen, holding various offices, in its outer cartonnage, gilded on a blue ground. On it is represented the scarab pushing forward the sun's disk, the Hut or winged sun, the mummy laid out, the union of the soul and body, souls and various sepulchral deities, a sphinx in a shrine, with a soul hovering with cartouches of Osiris, and remains of a wreath. Under the sandals are representations of the Southern and Northern enemies of Egypt.⁽⁸⁶⁾

The Tomb of Paheri at El Kab: This brother of Paheri reappears on the West wall with same name and epithets. Four small figures hold the baggage for the scribe, The attendant Ar-hat-sen carries a roll of papyrus in his hand, and strapped to his neck a large object, which may be a water-skin in a frame, with long flexible neck; the attendant Teta carries the sandals and a bag(?) over his shoulder. (note: the bag could be containing Book of Law)⁽⁸⁷⁾

It is true that large tombs built in the new Graeco-Egyptian compound style have only rarely found –by far the most important in Alexandria itself- but in the simple pits and shafts of cemeteries we find mummies of great splendour. At no time were they so elaborately wrapped

81. Nile and Egyptian Civilization, 2001, by Alexandre Moret, p. 129

82. Inscriptions from Egypt's Third Intermediate Period, 2009, by Robert Kriech Ritner, p.189

83. Synopsis of the Contents of the British Museum, British Museum, 1853, p. 219

84. The Twelve Egyptian Obelisks in Rome, 1879, by John Henry Parker, p.12

85. Ibid. p. 19

86. A Guide to the Exhibition Galleries of the British Museum, 1884, P. 114

87. Ahnas el Medineh, 1894, Edouard Naville, p. 24

up in bandages, and never had the outer cases been so richly decorated as in the Roman period. The mask covering the face of the dead was gilded, or else it represented the face of the dead painted in Greek style. Also the features of the deceased are painted on a panel, or on a piece of linen and laid over the face. At the foot of the coffin there are sandals, on the soles of which are portrayed manacled prisoners, for like Osiris the dead man must tread on his enemies. On the foot of the coffin is represented as a temple in which the soles of the feet are depicted as sacred objects. Heaven knows on what idea this is based! ⁽⁸⁸⁾

The Egyptian religion at the Beginning of the Third Century: Ignorance and confusion mark the funerary customs of the time to a considerably less degree. Osiris and Osiris only was still the great god of the dead, the god through whom immortality was to be obtained. We find him still accompanied by Isis and Nephthys while Anubis performs the last embalming rites and Thoth weighs the heart and enters up the results on his tablets. Nevertheless, Hellenism here and there had gained such influence that we even find Osiris represented as Pluto and Thoth as Hermes Psychopompos carrying a key. But whether native or hellenized the relative of the dead man still believed in the efficacy of embalming. The coffins continue to have rounded covers, sometimes with posts at the four corners, and are decorated with debased but conventional representations of the judgment scene and of the deceased in the presence of certain gods of the dead, and for these it was still possible to find a priest who could scrawl a few lines of funeral formula in the ancient hieroglyphic characters; nevertheless, for the information of the relatives the name of the deceased had to be added in demotic or Greek. The mummy was usually plainly bandaged or covered with rude cartonnage, the face gilded and a bound prisoner painted on the sandals. ⁽⁸⁹⁾

More difficult is the question of the Horus Khasekhem whose monuments are confined to Hierakonpolis. They consist of a broken Stela, two great stone bowls, and two seated statues of limestone and slate respectively; the slate statue is the more complete, but half the face is broken away, whence the features are better seen on that of limestone now in Oxford; the pose, the style, and the workmanship are such as would have been impossible at the beginning of Dyn. II and go far towards corroborating the position of this king towards its conclusion. The bases of both statues are decorated with roughly engraved figures of slain enemies in every conceivable attitude of torment, and their number is given as 47,209. ⁽⁹⁰⁾

The hieroglyphic graffito text on the roof of the Khonsu Temple at Karnak, is accompanied by a drawing of an outline of a pair of feet or of sandals (here no doubt symbolically marking the permanent presence of the author). Such a graffito, to judge from its location, may have been engraved while Horkhebi waited on the roof of the Khonsu Temple for the arrival of some visiting barque. On a fragment from one of the massive roofing-blocks from the Colonnaded Hall at Luxor Temple are fifteen newly-discovered graffiti inscriptions engraved by the temple's priests. Although they have still to be fully published it appears that some of these texts consist of no more than the carved outlines of priestly feet or sandals cut, perhaps, as their artists stood upon the temple roof while waiting for the arrival of the processional barques from Karnak Temple during the Opet festival. ⁽⁹¹⁾

88. A Handbook of Egyptian Religion, London 1907, by Adolf Erman, pp. 232-233

89. Paganism and Christianity in Egypt, Cambridge 1913, by Philip David Scott-Moncrieff, p. 23

90. Egypt of the Pharaohs: An Introduction, 1964, by Alan Gardiner, p. 418

91. The Graffiti of Pharaonic Egypt: Scope and Roles of Informal Writings (c. 3100-332 B.C.) 2001, by Alexander J. Peden, pp. 281-282

Plaque with Den Smiting an Easterner, Early Dynastic Period, mid-first Dynasty, reign of Den (ca. 2985 B.C.), Most First Dynasty ivory plaques were made as labels for various commodities. The pair of sandals incised on the back of this one indicates that it was a label for sandals, which were extremely prestigious items. Such labels were usually decorated with representations of important events. Here, King Den lunges forward with upraised mace, about to bring it down on the head of his vanquished enemy. ⁽⁹²⁾

From the tomb of Sebekhetepi, Beni Hasan, Middle Kingdom, 2125-1795 BC: Leather and wooden model sandals of Sebekhetepi. These sandals were placed on the lid of the inner coffin of Sebekhetepi. They were positioned above the feet of the mummy. ⁽⁹³⁾

A pair of sandals, the soles of which were decorated with enemies of the pharaoh, was found in Tutankhamen's tomb. These sandals with enemy figures were found alongside a pair of gold sandals in King Tut's tomb (KV62) by Howard Carter. The pair of sandals is made of leather with depictions of four human figures on the soles representing Asian and African neighbors who were the traditional enemies of Egypt. The quite original idea was that the king would trample them as he walked. The men are depicted as prisoners, lying with their arms bound behind their backs. ⁽⁹⁴⁾

Legends of Ancient Egypt

The Scorpions of Isis: Then I wandered through the land of Egypt, Tefen and Befen behind me, Mestet and Mestetef on either side of me, Petet, Thetet and Matet before me; and we came to per-sui, where the crocodile is God, and to the Town of the Two Sandals, which is the city of the Twin Goddesses. ⁽⁹⁵⁾

Legend of The destruction of Mankind by RA, directions concerning the recital of the texts: The priest is to use natron and incense, his garments are to be new, he must wash in the water of the inundation of the Nile, his sandals are to be white, a figure of Maat (Truth) must be painted on his tongue with green pigment, and when he intends to recite the text he must purify himself with a nine fold purification, lasting three days. ⁽⁹⁶⁾

Scholars' Writings

The doubles (kau) of Unas are behind him, and those whom he hath conquered are beneath his feet. He is considered to have been a mighty conqueror upon earth, for those whom he has vanquished are beneath his feet; there is no reason why this statement should not be taken literally, and not as referring to the mere pictures of enemies which were sometimes painted on the cartonnage coverings of mummies under the feet, and upon the sandals of mummies, and upon the outside of the feet of coffins. ⁽⁹⁷⁾

The Narmer Palette illustrates another element of royal insignia, the King's sandals. As, quite literally, the point of contact between the King and the land over which he ruled, the royal sandals were imbued with a religious importance. They were, therefore, entrusted to a special

92. *Eternal Egypt: Masterworks of Ancient Art from the British Museum*, 2001, by Edna R. Russmann and Thomas Garnet Henry James, p. 67

93. British Museum, EA 41578

94. *Along the Nile*, 2009, by Lauren O. Thyme, p. 312

95. *Ancient Egyptian Legends*, 1913, by M. A. Murray, pp.52-53

96. *From Fetish to God in Ancient Egypt*, 1934, by E. A. Wallis Budge, P.467

97. *The Gods of the Egyptians or Studies in Egyptian Mythology*, Volume I, 1904, Budge, pp. 33-34

member of the King's entourage who would have enjoyed intimate access to the king. The sandal-bearer depicted on Narmer's monuments follows close behind his sovereign and is labelled as "the servant of the ruler". The King's sandals also had a symbolic role in the eternal struggle between order and chaos. The King's primary task was to crush Egypt's (and creation's) enemies, represented as the inhabitants of neighboring lands. In later periods, this victory was symbolically achieved by having Egypt's enemies depicted on the king's footstool and on the pavement of the royal palace. Every time the King walked on the pavement or placed his feet on the footstool, the enemies would be conquered by sympathetic magic. In each, case, the agent of victory was the king's sandals. This belief finds eloquent expression on a commemorative stela erected by Khasekhem at Hierakonpolis. On it, the King is described as 'effective sandal against the hill-countries'; in other words, a successful conqueror of the forces threatening Egypt and the cosmos.⁽⁹⁸⁾

The protective functions of the sandal-bearer relate specifically to the margins of the royal body – the soles of the feet and perhaps also the skin – which mediate its contact with the surrounding world.⁽⁹⁹⁾

By examining and verifying the reasonableness of "*the five-code book*", the youngster is anymore anonymous. By multiple incontestable evidences, he is the Ka-soul.

98. Early Dynastic Egypt, 1999, by Toby A. H. Wilkinson, p. 162

99. The Archaeology of Early Egypt: Social Transformations in North-East Africa, 10,000 to 2,650 BC, 2006, by David Wengrow, p.213

Sandals in Christianity

It is not yet the occasion for a comparative religion nevertheless, the parallel conception of the *Sandals* in ancient Egypt and in Christianity is surprising. The conscientious perusal of the Egyptian and Biblical verses establishes the truth of identic revelation, excepting the antecedent of the Egyptian by over three millennia.

Ephesians 6:10-13 (NKJV): The Whole Armor of God

¹⁰ Finally, my brethren, be strong in the Lord and in the power of His might. ¹¹ Put on the whole armor of God, that you may be able to stand against the wiles of the devil. ¹² For we do not wrestle against flesh and blood, but against principalities, against powers, against the rulers of the darkness of this age, against spiritual hosts of wickedness in the heavenly places. ¹³ Therefore take up the whole armor of God, that you may be able to withstand in the evil day, and having done all, to stand.

You have no excuse for yourself, for He has provided you with a complete set of armour for the battle. You have the sword of the Spirit, the breastplate of righteousness, the shield of faith, the helmet of prayer, and sandals of gospel truth. Your foes with whom you are to fight are, sin, the world, and the devil. Your shield is sufficient to keep off all the fiery darts of satan, your sandals are sufficient to keep you firm and steadfast on your journey, your sword is sufficient to cut his designs, your breastplate is sufficient to show that you are a soldier of the King of kings, and Lord of lords, with whom all things is possible, your helmet is sufficient to call your Captain to your assistance, when the fire of sin is beyond your power to resist. ⁽¹⁰⁰⁾

The feet are to be shod with Gospel sandals for evangelistic work. Wherever we go we are to carry the Gospel with us and strive to lead others to know its power. What a bright example have we of this in the Apostle Paul's own life! He had indeed those sandals of Gospel peace, and his feet were winged with zeal to carry everywhere the truth which he loved. North, south, east, or west –anywhere and everywhere, as the lord directed his steps. ⁽¹⁰¹⁾ It is not abstruse to discern that the writer is capitalizing on the legendary winged sandals of Hermes that have been once given to Perseus for his mythical onslaught against Medusa.

The Instructions which Jesus gives to the Twelve as he sends them on their mission; to observe especially what is of permanent import and continuous application in his counsel. "Whosoever shall not receive you, nor hear your words, as ye go forth out of that house, or that city, shake of the dust of your feet." They may, such is the fortune of all reformers, find householders and neighborhoods that will contemptuously condemn them unheard. As it had been the custom for the rabbis, when their counsel was rejected by a household or a city, on departing to symbolically separate themselves from such an house or city by wiping their sandals of the last atom of dust which may have been gathered in the inhospitable place, so Jesus would have his disciples give this testimony against who, in rejecting their word, sinned against light. ⁽¹⁰²⁾

100. The British Flag, United British Army Scripture, Readers' and Soldiers' Friend Society, Issue 65 January 1, 1862 p. 23

101. The Quiver, London 1891, Article "The Sandals of the Gospel", By Rev. G. Everard p. 362

102. The Sunday School Helper, Volumes 25-26, 1894, pp. 395-396

Matthew 22:44 “The Lord said to my Lord, Sit at my right hand, *until I put your enemies under your feet*”?

Commenting on The 'Preparation' of the Gospel of Peace: Chrysostom speaks of the gospel of peace being a foundation for the believer as the sandals were to the warrior. Now Paul does not wish to teach the Christian soldier that he needs to be shod with the gospel of peace so as to propagate it, but he is speaking of the whole armour of God, which is to be "put on," that may stand, "and having done all, may stand in the evil day." ⁽¹⁰³⁾

The Christian must be strong in the lord, equipped with God's armour, in face of the devil's wiles. He wrestles, not against mere human foes, but against the dæmonic powers and principalities who are the rulers of this dark and wicked world; against the evil spiritual agencies in the heavenly sphere. Against such, if he is to stand in the day of evil, his armour must indeed be the armour of God – his girdle truth, his breastplate righteousness, his sandals the preparedness begotten of the peace the gospel brings; in all circumstances he must take trust in God as shield – so shall he be able to quench all the Evil One's flaming darts; he must take the helmet which consists of salvation, and the Spirit's sword, i.e. the utterance of God; with constancy, moreover, of ceaseless prayer and intercession in the Spirit at every moment, keeping vigil thereunto with perseverance. ⁽¹⁰⁴⁾

The Christus Victor motif (Christ the Victor) offers an alternative perspective on the work of Christ, viewing the cross and resurrection from the standpoint of conflict and victory over Satan, sin, and death rather than ceremonial sacrifice for sin. It is a perspective that sees the plight of Israel and humankind as bondage to a power rather than laboring under guilt (though these are not ultimately exclusive perspectives). The cross and resurrection form the climax of the paradoxical battle that engages spiritual and human forces within Israel, with the cross, the harsh symbol of Christ's victory. In the words of Paul, "having stripped of the powers and authorities, he made a public spectacle of them, and led them in triumphal procession on the cross" (Col 2:15). Since Jesus has triumphed over his enemies, "God has highly exalted him" (Phil 2:9) as cosmic Lord. He is pictured both as presently subduing his enemies (1 Cor 15:24-26) and as reigning in triumph over his enemies, who are now "under his feet" (Eph 1:19-22; cf. Ps 110-1). And he will come again in visible power and glory to vanquish the last embodiment of evil (2 Thess 2:1-12) and establish his kingdom (1 Cor 15:25-28). ⁽¹⁰⁵⁾

Our Preparation before Satan Attacks: To be victorious, we must do certain things to prepare ourselves before the enemy launches his attack against us. We must put on the whole armor of God (Eph. 6:11-18). Beginning this section with a command to "put on the whole armour of God, with its goal of withstanding Satan (vv. 11, 13) and its reason, "for we do not wrestle against flesh and blood" (humans) but powerful evil spirits., the apostle Paul lists the parts of the armor and compares these spiritual qualities to the battle of a Roman soldier.

The belt of truth (Eph. 6:14; cp. John 14:6)

The coat of righteousness (Eph. 6:14; cp. Phil. 1:11)

The sandals of preparation (Eph. 6:15; cp. 2 Cor. 5:20)

103. The Expository Times, Volume 9, 1898, James Hastings, p. 39

104. A Commentary on the Bible, New York 1920, p. 867

105. Dictionary of Biblical Imagery, 1998, p. 42

The shield of faith (Eph. 6:16; cp. Gal. 2:20)
The helmet of salvation (Eph. 6:17; cp. Heb. 13:
the sword of the Spirit (Eph. 6:17; cp. John 1:14)⁽¹⁰⁶⁾

Under the entry "Sandals, as insignia of office", it is written: They consisted of a sole so attached to the foot as to leave the upper part bare. Without these no priest was permitted to celebrate mass; but after the 7th and 8th centuries we find them expressly mentioned as an episcopal badge, distinct from that of the priests. They were supposed to indicate firmness in God's law and the duty of lifting up the weak.⁽¹⁰⁷⁾

From the Legend of St. George of Cappadocia, we read: The genius of chivalry and romance mistook the symbolical representations, which were common to St. George of Cappadocia and to several other saints, the dragon painted under their feet was designed for the devil, whom the martyr transpierced with the spiritual lance of faith, and thus delivered the church, described under the figure of a woman. But in the time of the crusades, the dragon so common in Eastern romance, was considered as a real monster slain near the city of Silena in Lybia, by the Christian hero, who (like another Perseus) delivered from his fury a beautiful and real damsel named St. Margaret.⁽¹⁰⁸⁾

Icon 2: The Falcon's Sentence of Death

Davis' description of *Icon 2* is here quoted: Here a rebus depicts the enemy or enemies brought to the ruler by a falcon—an aspect, double, or representation of the ruler or perhaps his divine protector. The falcon inserts a hooked cord into an enemy's nose, possibly to prepare him for the beheading whose aftermath is related in the obverse top zone, where the king inspects decapitated corpses. It is sometimes said that the six stalks of papyrus growing from the enemy's body—treated abstractly and looking like the later hieroglyph for swampy or watered land—signify "six thousand [enemies]," on the basis of a presumed parallel between the papyrus and the lotus hieroglyph (= numeral 1,000), but there seems to be little justification for the equation. Instead, the papyrus may denote the enemy's home territory, Papyrus Land (Vandier 1952: 596). However it should be interpreted, the rebus indicates in a general sense that the ruler—in his aspect as (or with the protection of) Falcon—has defeated his enemies and prepares them for their judgment or destruction.⁽¹⁰⁹⁾

Scholars have described the device used by the falcon as "hooked cord or rope inserted into the enemy's nose" but its symbolization never questioned. Nothing at all has been slight or skipped over by the Egyptian hierophant in his teachings of the Egyptian religion. The symbolization meant by the device has been generously extant in Egyptian texts. The next excerpt from chapter II is to refresh our memory of the breath of life and nostrils.

"I robbed their nostrils of the breath of life."

"As my nostrils are filled with satisfying life"

"May they give life and joy to your nostrils"

106. Practical Christian Theology: Examining the Great Doctrines of the Faith, 2001, Floyd H. Barackman, p. 240

107. Cyclopaedia of Biblical, Theological, and Ecclesiastical Literature, Volume 9, 1880, by Rev. John McClintock and James Strong, p. 336

108. MEDII ÆVI KALENDARIUM: Dates, Charters, and Customs of the Middle Ages, 1841, By Robert Thomas Hampson, p. 217

109. Masking the Blow, The Scene of Representation in Late Prehistoric Egyptian Art, 1992, by Whitney Davis, pp.168-169

"As my nostrils are refreshed with life and dominion"

"And promises them that they shall breathe air through their nostrils"

"The princes of this foreign land came on their bellies to kiss the ground to the might of his majesty, and to beg breath for their nostrils."

"I have deprived their nostrils of the breath of life."

"All the while my breath is in me, and the spirit of God is in my nostrils. Job 27:3."

CT Spell 229 literally interprets the pictorial narration:

Hail to you, Lady of Goodness who raised up the head of Osiris and who wailed over him in the Pure Place in this your name of 'Headrest which is under the head': Place my head on my neck for me, gather up life for my throat, for I am in the following of Osiris among the blessed ones, the possessors of offerings, for I have come equipped with my magic, I will not die, breath will not be taken away from my nose and I am a possessor of offerings. ⁽¹¹⁰⁾

"The hooked cord inserted into the enemy's nose" is a death sentence against the "evildoers *within*."

Icon 3: The Fleeing Enemies

Contrary to the evildoers who chose confrontation that ended by robbing their nostrils of the breath of life, we here observe two evildoers fleeing and looking back over their right shoulder in fear of being chased. The emplacement of a solid fortified building right close to the one at right is an indication of escaping from the inner fortress of the soul. The fleeing evildoers represent the evil ideas that occasionally come to mind. Depending on how morality is deeply rooted in conscious, the inner voice may abruptly reject the evil ideas. The feeling of abhorrence and refusal against evil ideas has its positive impact on uprightness.

110. The Ancient Egyptian Coffin Texts, Volume I, by R. O. Faulkner, Spell 229, pp. 182-183

The Reverse (fig. 50)

Three icons on the reverse shall be investigated:

Icon 4: The Two Intertwined Monsters

Icon 5: The Mighty Bull

Icon 6: Decapitation of Enemies of Re

Icon 4: The Two Intertwined Monsters

The intertwined long-necked monsters depicted on the second register of the reverse have been illogically treated in scholarship. Petrie suggested this is probably emblematic of the subjugation of some tribe.⁽¹¹¹⁾ Hall and King assumed the animals no doubt represent part of the spoil of the North.⁽¹¹²⁾ Frankfort believed the serpent-necked panthers are pronouncedly unrealistic character. Animal forms, in all these instances, are used to produce a decorative design; they are subjected to a purely aesthetic purpose.⁽¹¹³⁾

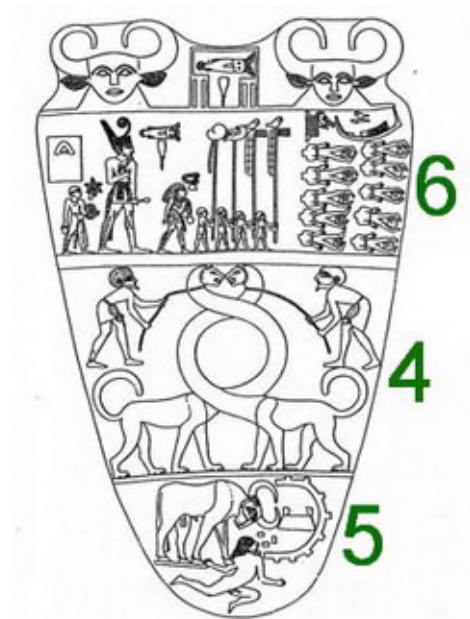


Fig. 50 Narmer Palette: Reverse

Gates suggested that the monsters may represent larger, cosmic forces of chaos, now subdued by the king.⁽¹¹⁴⁾ Assmann, adhering to the orthodox view wrote: the obverse is divided into three sections, of which the central and largest is dominated by two "snake-neck panthers" whose intertwined necks symbolize the unification of Upper and Lower Egypt.⁽¹¹⁵⁾

Millmore figured out that the image is unusual in Egyptian art and has no clear explanation. It could represent the binding together of Upper and Lower Egypt, or the symbolic taming of wild animals by the king.⁽¹¹⁶⁾

The codification of intertwining configures the *circle* that we exhaustively investigated. The restraining of the two intertwined animals by ropes symbolizes the reconciliation and the pacification of the twin antagonist forces of the soul.

Icon 5: The Mighty Bull

In the bottom register, a bull is breaking its way into a fortress and trampling on an overthrown enemy. In scholars' writings, the bull represented, either symbolically or metaphorically, the dominance of the king. In contrast to the scholarly prosaic and monotonous conceit, the epithet "Mighty Bull" designated a profound insight for the Egyptians. The "Mighty Bull" has been a major epithet of Horus in the titulary of Egyptian kings.

111. Hierakonopolis Part I, London 1900, Notes by Petrie, p. 10

112. History of Egypt, Chaldea, Syria, Babylonia and Assyria in the Light of Recent Discovery, British Museum 1906, L.W. King and H.R. Hall, p. 50

113. The Birth of Civilization in the Near East, 1951, by Henri Frankfort, p. 103

114. Ancient Cities: The Archaeology of Urban Life in the Ancient Near East and Egypt, Greece and Rome, 2003, By Charles Gates, p. 82

115. The Mind of Egypt, History and meaning in the time of Pharaohs, 2003, Jan Assmann, translated by Jenkins, P. 34

116. Imagining Egypt: a living portrait of the time of the pharaohs, Volume 3, 2007, By Mark Millmore, p.15

Seti I: Horus: Mighty Bull, Shining in Thebes, Vivifier of the Two Lands.
 Thutmose I: Horus: Mighty Bull, Beloved of Maat.
 Thutmose II: Horus: Mighty Bull, Powerful in Strength.
 Amenhotep III: Horus: Mighty Bull, Shining in Truth.
 Akhenaten: Live Horus: Mighty-Bull, Beloved-of-Aten.
 Harmhab: Horus: Mighty Bull, Ready in plans.
 Ramses IV: Horus: mighty Bull, Living Truth.
 Ramses V: Live Horus: Mighty Bull, Great in Victory, Sustaining alive the Two Lands.
 Ramses XII: Horus: Mighty Bull, Beloved of Re.
 Merneptah: Horus: Mighty Bull, rejoicing in Maat.

The "mighty bull" raises two questions: (1) what is the essence of the mighty bull? (2) Where the Bull and the destroyed fortress stand in the narration of the reverse? The essence of the Bull is decisively defined in the palette. The Bull is depicted on his *own ground line*; the indicant of the falcon of Nesj-ta-udjat-akhet and the youngster sandal-bearer. The Bull is the youngster, literally the soul in her state of mightiness. There are certain prerequisites for the soul to acquire mightiness. Firstly: the soul had to win the battle against evildoers *within*; an undertaking that has been accomplished on the obverse. Secondly: the restraining, reconciliation and pacification of the twin antagonistic forces; a quest that has been fulfilled on the reverse by the depiction of the two intertwined monsters. Only then and by joining forces, the two forces evolve into a single mighty force. The king, attaining and driven by such inner force, capitalizes on it against external enemies. The mighty bull has been destroying the fortress of the enemy of Egypt. The ancient Egyptian has implemented the term "token" before its existence in any known language. The solid fortified building on the obverse explicates a concept that differs from that demonstrated by the destroyed fortress on the reverse. Later on, the Egyptians interpreted the pictorial narrations into hieroglyphics.

Karnak Stela of the Asiatic Campaign, Amenhotep II:

His majesty himself fought hand to hand. Behold, he was like a fierce-eyed lion, smiting the countries of Lebanon. Behold, his majesty was equipped with the weapons of battle, his majesty conquered with the might of Set in his hour. His majesty returned with joy of heart to his father, Amon; he gave to him a feast. A wall protecting Egypt; firm of heart, --- in the hour of conflict, trampling down those who rebel against him; instantly prevailing against all the barbarians with people and horses, when they came with myriads of men, while they knew not that Amon-Re was his ally. ⁽¹¹⁷⁾

Karnak Reliefs, Reign of Seti I:

Horus: Mighty Bull, Shining in Thebes, Vivifier of the Two Lands, King of Upper and Lower Egypt, Lord of the Two Lands; Menmare; Son of Re: Seti-Merneptah; Good God, mighty in strength, brave like Montu, mightiest of the mighty, like him that begat him, illuminating the Two Lands like the Horizon –god, great in strength like son of nut, victorious, the double Horus by his own hand, treading the battlefield like Set, great in terror like Baal in the countries. Favorite of the Two Goddesses. ⁽¹¹⁸⁾

117. Ancient Records of Egypt Volume II, 1906, James Henry Breasted, pp. 306-310

118. Ancient Records of Egypt Volume III, 1906, James Henry Breasted, p. 72

Sesostris I Dynasty 12:

“Light of the Eyes, star of the South, illuminating the Two Lands, white Bull, trampling the Troglodytes.”

Stela of Merneptah (Israel Stela):

Under the Majesty of Horus: Mighty Bull, rejoicing in Maat, the King of Upper and Lower Egypt: Banere-meramun; the Son of Re: Merneptah, Content with Maat, magnified by power, exalted by the strength of Horus. Stela of Merneptah. ⁽¹¹⁹⁾

Icon 6: Decapitation of Enemies of Re

The two rows of five decapitated human bodies did not provoke any reasonable thoughts other than defeated and slaughtered enemies in the event of subjugating the North by the South. The decapitation scene should not have been investigated as an isolated matter having its exclusive domain. The decapitation theme has been phenomenally discoursed in the Egyptian texts leaving no space for entertaining amiss.

Book of Dead Chapter 43:

Formula for not letting the head of N be cut off in the necropolis.

I am Great one, son of the Great one,

The Fiery one, son of the Fiery one,

To whom his head was given after having been cut off.

The head of Osiris shall not be taken from him,

My head shall not be taken from me!

I am risen, renewed, refreshed,

I am Osiris! ⁽¹²⁰⁾

Book of Dead Chapter 105

Formula to appease the Ka to be said by N.

O Weigher on the scales,

May Maat rise to the nose of Re that day!

Do not let my head be removed from me!

For mine is an eye that sees,

An ear that hears;

For I am not an ox for slaughter,

I shall not be an offering for those above!

Let me pass by you, I am pure,

Osiris has vanquished his foes! ⁽¹²¹⁾

Pyramid Texts Utterance 368:

Geb is gracious to you; he has loved you and protected you, he has given you your head, he has caused Thoth to reassemble you so that what was on you comes to an end. ⁽¹²²⁾

119. Ancient Egyptian Literature, Volume II, 1976, by Miriam Lichtheim, p. 74

120. Ancient Egyptian Literature, Volume II, 1976, by Miriam Lichtheim, p. 121

121. Ibid. p. 123

122. The Ancient Egyptian Pyramid Texts, By R. O. Faulkner, p. 121

PT Utterance 373: Oho! Oho! Raise yourself, O King; receive your head, collect your bones, gather your limbs together, throw off the earth from your flesh, receive your bread which does not grow mouldy and your beer which does not grow sour, and stand at the doors which keep out the pleps. ⁽¹²³⁾

PT Utterance 413: O King, raise yourself, receive your head, gather your bones together, shake off your dust, and sit on your iron throne. ⁽¹²⁴⁾

PT Utterance 415: Hail to you, Tait, who are upon the lip of the Great Lagoon, who reconciled the god to his brother! Do you exist, or do you not? Will you exist or will you not? Guard the King's head, lest it become loose; gather together the King's bones, lest they become loose, and put the love of the King into the body of every god who shall see him. ⁽¹²⁵⁾

PT Utterance 447: She will protect you, she will prevent you from lacking, she will give you your head, she will reassemble your bones for you, she will join together your members for you, she will bring your heart into your body for you, so that you may be at the head of those who are at your feet and give orders to those who follow after you. ⁽¹²⁶⁾

PT Utterance 451: O King, may you be pure, may your double be pure, may your power which is among the spirits be pure, may your soul which is among the gods be pure. O King, gather your bones together and take your head, says Geb. He will remove the evil which is on you, O King, says Atum. ⁽¹²⁷⁾

PT Utterance 452: O King, stand up, that you may be pure and that your double be pure, for Horus has cleansed you with cold water. Your purity is the purity of Shu; your purity is the purity of Tefenet, your purity is the purity of the four house-spirits when they rejoice in Pe. Be pure, your mother Nut the Great Protectress purifies you, she protects you. Take your head, gather your bones together, says Geb. The evil which is on the King is destroyed, the evil which was on him is brought to an end, says Atum. ⁽¹²⁸⁾

PT Utterance 368: Geb is gracious to you; he has loved you and protected you, he has given you your head, he has caused Thoth to reassemble you so that what was on you comes to an end. ⁽¹²⁹⁾

Pyramid Texts of Unis: Osiris Unis, receive to yourself your head. ⁽¹³⁰⁾

PT Teti: Geb has become content for you. Since he has loved you, he has defended you, given you your head, and had Thoth gather you, so that what is against you might end. ⁽¹³¹⁾ This great one has spent the night awake: awake Teti! Raise yourself! Receive your head, collect your bones, and clear away your dust. ⁽¹³²⁾

PT Pepi I: She shall join you and defend you from needing: she shall place your head for you, gather your bones for you, and get your heart for you in your body. ⁽¹³³⁾

123. The Ancient Egyptian Pyramid Texts, By R. O. Faulkner, p. 123

124. Ibid. p. 136

125. Ibid. p. 137

126. Ibid. pp. 148-149

127. The Ancient Egyptian Pyramid Texts, By R. O. Faulkner p. 150

128. Ibid. p. 150

129. Ibid. p. 121

130. The Ancient Egyptian Pyramid Texts, 2005, by James P. Allen, PT Unis, p. 24

131. Ibid. PT Teti, p. 82

132. Ibid. PT Teti, p. 87

133. Ibid. PT Pepi I, p. 108

"You have received your head, and your bones have been gathered to you," says Geb. "The bad that is against this Pepi has been ended, and the bad that is against him will end," says Atum.⁽¹³⁴⁾ "The lands shall speak great praise," say the gods. "oh, young men [...] with head tied on," says Geb.⁽¹³⁵⁾ So, raise yourself! Your head has been placed on your shoulders, that you may drink the waters of the inundation that are in the circular canal on the lips of the Winding Canal.⁽¹³⁶⁾

PT Pepi II: The eye has emerged in your head as the Nile-Valley Great of Magic.⁽¹³⁷⁾

PT Neith: Osiris Neith, become content about it, for you have been made to see with it. Become content, for he has given you your head.⁽¹³⁸⁾

CT Spell 8: I have arisen with my plume on my head and my righteousness on my brow, my foes are in sorrow and I have taken possession of all my property in vindication.⁽¹³⁹⁾

CT Spell 45: I am your son Horus, I have given you vindication in the Tribunal, Re has given command to me to give you your head, so that your spine may be made secure for you and your foes felled for you. I am your son, your offspring upon earth; all the gods have assembled and all those who are on earth have come to follow you, that they may worship you.⁽¹⁴⁰⁾

CT Spell 67: O N, you have not died the death; you have spent the day wakeful, O great one who once spent the day here asleep. You beget in your name of 'Heron', and I cause you to beget in your name of 'Heron'. Raise yourself in your name of 'Raiser', stand up in your name of 'Stander', receive your head and be glad. You are purified with these four pleasant nmst-jars wherewith the two Horuses were purified.⁽¹⁴¹⁾

CT Spell 69: The Great One falls upon his side, he who is in Nedit quakes. O N, lift up your head, says Re, Detest sleep, hate inertness, be far from them as Horus, that you may live; be readier than they as Sopd, that you may live; be more of a soul than they as the Two Souls, that you may live. Devour their hearts, drink their blood, because you are the judge beside him in On.⁽¹⁴²⁾

CT Spell 74: Turn about, turn about, O sleeper, turn about in this place which you do not know, but I know it. See now, I have found you (lying) on your side, O Great Inert One. My sister, says Isis to Nephthys, this is our brother. Come, that we may raise his head. Come, that we may reassemble his bones. Come, that we may rearrange his members. Come, that we may make a dam in his side. Let not this one be limp in our hands; there drips the efflux which has issued from this spirit. The pools are filled for you, the names of the streams are made for you.⁽¹⁴³⁾

134. The Ancient Egyptian Pyramid Texts, 2005, by James P. Allen, PT Pepi I, p. 109

135. Ibid. PT Pepi I, p. 136

136. Ibid. PT Pepi I, p. 194

137. Ibid. PT Pepi II, p. 264

138. Ibid. PT Neith, p. 321

139. The Ancient Egyptian Coffin Texts, Volume I, by R. O. Faulkner, p. 14

140. Ibid. pp.38-39

141. Ibid. pp. 62-63

142. Ibid. pp. 65-66

143. Ibid. pp. 69-70

CT Spell 75: I have shown respect to the lions, those who are about the shrine are afraid of me, those who encircle the tomb stand up because of me, I go in and out of the shrine of the Self-created, I have taken my Nt-crown on to my head, and the Red Crown rejoices when it sees the Nt-crown. My Nt-crown is on my head, and the Red Crown is on the head of the Self-Created. ⁽¹⁴⁴⁾

"Keeping the head or giving the head back" has been a pivotal invocation by the soul of the deceased in her striving for judicial vindication. The term "keeping the head" is an allegory for vindication. By contrast, the term "head removal" is a metaphor for condemnation. For the condemned soul, the devourer is incessantly abiding by the judgment balance. The Egyptians designated the integral soul, meaning her twin forces, either in case of vindication or condemnation.

We had to differentiate between two phenomena of decapitation; the one we just witnessed that concerns the integral soul and the other termed "Loosening Evil Deeds" and "Hostile Party of the Soul". Earlier, we investigated the ancient Egyptian conception of the soul that imposingly distinguishes evil and evil deeds (evildoers). The two characteristics of the soul are both divine, meaning evil is essentially divine. Evildoers *within*, are the abhorrence of God and the true enemies that should be defeated or decapitated. By recognizing the difference and by knowing that vindication or decapitation is a sentence of jury, we had to clear Narmer's name from the unjust accusation of committing the savage deed of decapitation.

The drama of the first five icons has been exclusively staged *within*. Nevertheless, why inserting the decapitation theme that does not basically belong to the original drama? Priesthood had to ascertain the omnipresence of Maat under kingship; hence the scene of decapitation conveyed a message of contemplation and intimidation for whoever king is on the throne. The pictorial narration of Narmer's Icon 6, which belongs to late Predynastic, has been interpreted in Hieroglyphics in the reign of Ramses II, Nineteenth Dynasty. Stela of the Year 400 authenticates the investigation of Icon 6 and answers why the barque of Re is floating over the decapitated enemies: "Hail to thee, O Set, son of Nut, great in strength in the barque of millions of years, overthrowing enemies in front of the barque of Re, great in terror, ---, grant me a happy life following thy ka." ⁽¹⁴⁵⁾

144. The Ancient Egyptian Coffin Texts, Volume I, by R. O. Faulkner, pp. 72-74

145. Ancient Records of Egypt Volume III, 1906, James Henry Breasted, p. 228

Chapter VII

The hypothesis of the "Two Lands"

The hypothesis of the "Two Lands", as a parallel definition of the geographical Upper and Lower Egypt, has been a topic under discussion since the discovery of the Narmer Palette that has been published in year 1900 and the annals of the first five dynasties, known by the name Palermo Stone, that has been first published by Heinrich Schafer in 1902. The critical study of the term "Two lands" raises problematic questions in contrast to the baseless reconstructions of the geographical, political, and historical criteria of Southern and Northern Egypt during the era of Predynastic and Early Dynastic Egypt. Scholars have been reconstructing a totally obscure epoch, particularly in view of the destitution of textual records and especially upon their failure in deducing any significant abstraction from the artefacts of that era. The materialization of the "Two Lands" came to light from a group of notions summed as follows:

1. The Palermo Stone: Union of the Two Lands (Sma-Tawy).
2. The Palermo Stone: King of Upper Egypt and King of Lower Egypt.
3. The Palermo Stone: The White Crown of the Southern Gate and the Red Crown of Northern Gate.
4. The Palermo Stone: The Two Goddesses; the vulture-goddess Nekhbet of Upper Egypt and the cobra-goddess Uadjit of Lower Egypt.
5. The Titulary of the king: Lord of the Two Lands, King of Upper and Lower Egypt.
6. The Narmer Palette: supposedly commemorating the unification of the Two Lands.

At the outset of investigating the problematic questions raised by the term "Two Lands"; the scholars' contemplation of that term are first briefed in this chapter.

Edwards: Tradition and a substantial body of indirect evidence suggest strongly that Egypt, in the period immediately preceding the foundation of the First Dynasty, was divided into two independent kingdoms, a *northern Kingdom* and a *southern kingdom*. The residences of the kings are believed to have been situated at Pe, in the north-west Delta, and at Nekhen (Hierakonpolis), on the west bank of the river near Edfu, both of which, in historical times at least, possessed important sanctuaries of the falcon-god Horus, the patron deity of the rulers. In the vicinity of Pe lay Dep, the seat of a cobra-goddess Uadjit (Edjo); The two places were together known in the New Kingdom and later under one name Per-Uadjit (House of Edjo), rendered as Buto by the Greeks. Across the river from Nekhen stood Nekheb (El-Kab), where a vulture-goddess Nekhbet had her sanctuary. Both Goddesses came to be regarded at a very early date, perhaps while the separate kingdoms were in being, as royal protectresses. ⁽¹⁾

Finegan: Two powerful states came into existence first, one in Upper Egypt, the other in Lower Egypt or the Delta. The king of Upper Egypt wore a tall white helmet as a crown, and the symbol of the kingdom was a plant not identified botanically but usually called the lotus. The king of Lower Egypt wore a red wickerwork diadem, and the kingdom's symbol was the papyrus which grew so abundantly in the swamps and marshes of the Delta. These plants which were the symbols of the two lands are represented on two columns still standing at Karnak, the lotus of Upper Egypt being at the right and the papyrus of Lower Egypt at the left. Although Egypt ultimately became one united land, the remembrance of the two kingdoms always persisted. The ruler of all Egypt bore the title "King of Upper Egypt and

1. The Cambridge Ancient History: Early History of the Middle East, Part II – Vol. I, 1971, by I. E. S. Edwards

Lower Egypt" and wore a crown which combined the tall helmet of Upper Egypt and the wickerwork diadem of Lower Egypt. The symbol of the united land was a device in which the lotus and the papyrus were knotted together. ⁽²⁾

James: In the Nile valley it would appear that Upper and Lower Egypt, unified as a theocratic State under a single divine ruler, emerged from a multiplicity of clans with their heraldic ensigns regarded as a sacred emblem and rallying sign, such as those of the falcon, the elephant, the cow, the serpent and the ibis. These survived in the Dynastic period after the clans and independent city-states had become administrative districts, or nomes, each having its own distinctive standards, towns and chief cities. In fact, some of the prehistoric ensigns which gave their name to the clan and the capital city remained in use until the end of Egyptian civilization, having developed into local ancestral animal deities; later they sometimes occupied very prominent positions in the national pantheon. ⁽³⁾

Maisels: The archaeological evidence, especially as interpreted by Barry Kemp (1989) reveals a complex evolutionary path. Rather than there being simply a northern and a southern chieftdom or kingdom, one of which conquers the other, this new view, supported by comparative anthropological and archaeological evidence, posits the Predynastic period of the later fourth millennium as one in which small territorial states (which Kemp calls 'incipient city-states'), centered on a capital town, emerge in parallel, sharing a common culture but competing politically in an 'interaction sphere'. Those are Colin Renfrew's *peer-polity interactions of Early State Modules*, which he developed to model the rise of the Bronze Age states of Greece. In Egypt, the proto-states of Upper Egypt, centered on Hierakonpolis (Nekhen), Nagada and This, come to be dominated by the Kingdom of Hierakonpolis. Upper Egypt then destroyed the kingdoms/chieftdoms of Lower Egypt, uniting Egypt by conquest. ⁽⁴⁾

Erman: Throughout the ages of antiquity there existed, between Upper and Lower Egypt, a certain rivalry which probably arose in the time when the one was so far behind the other in civilization. In old times also they were separated politically; they spoke two different dialects; and though they honored several identical gods under different names, others were peculiar to one half of the kingdom. This contrast between Upper and Lower Egypt was emphasized in many ways by the people. ⁽⁵⁾

James, again: The upper and lower reaches of the river were the outstanding divisions, perennially in conflict until they were unified as a dualistic whole, and subsequently brought into relation with the solar cultus and its four-dimensional cosmic conceptions. The world of the horizon and the world of the Two Lands were not infrequently in a state of tension and conflict at that time, expressed in terms of Horus and Seth with the Pharaoh mediating the divine forces of the cosmic order on behalf of the well-being of the unified nation. He was the dynamic stabilizing centre of the country, uniting it with the divine sources and controlling agencies of the universe in a sacramental process of mediation, himself being a cosmic figure and the embodiment of its forces. He was, in fact, the god by whose dealings all things lived and moved and had their being in the Nile valley, consubstantial with his heavenly father Atum-Re. The universe, in fact, was regarded as a monarchy, the king of the world being the first Egyptian Pharaoh, and his successors, by virtue of their descent from

2. Light from the Ancient Past: Archaeological Background of the Hebrew-Christian Religion, 1946, Jack Finegan, p.69-70

3. Prehistoric Religion: A study in Prehistoric Archaeology, 1957, By E. O. James, p. 235

4. Early Civilizations of the Old World: The formative histories of Egypt, the Levant, Mesopotamia, India and China, 2001, by Charles Keith Maisels, p. 60

5. Life in Ancient Egypt, 1894, by Adolf Erman, p. 16

Atum-Re, had consolidated the Two Lands into a single nation balanced in unchanging equilibrium, like the always dependable seasonal rhythm in the Nile valley pursuing its annual course with phenomenal regularity.⁽⁶⁾

Aldred: This antithesis between Upper and Lower Egypt was recognized by the Egyptians themselves who saw their world as an essential equipoise between two opposites. This attitude may in fact have over-accentuated the contrast, since while superficially so different the 'Two Lands' were fundamentally alike. They shared a common population, shading perhaps from a pure Hamite in the South to a more Mediterranean mixture in the North, but speaking a common language and having the same material culture and spiritual outlook.⁽⁷⁾

Littleton: These divisions did not represent opposites so much as complementary halves. The attitude of the Egyptians toward their land, and the terms they used to define it, reflected or perhaps determined two important aspects of their worldview. First, the universe can largely be organized into symmetrical, but not necessarily identical, couples that reflect the way in which divergent elements come together to form a whole. Second, just as there are several ways of dividing Egypt by geographical differences, so there may be many explanations of, or ways of looking at, cosmic mysteries, such as creation. This conception of the cosmos as ordered pairs greatly influenced pharaonic religion.⁽⁸⁾

Myśliwiec: The institution of kingship was an area in which dualistic concepts assumed considerable importance and found expression in especially varied symbols. Just as the greatness of his forebears had been based on their uniting of Upper and Lower Egypt into a single state, so the legitimation of the power of an individual monarch rested on his maintenance of this unity—an especially important task, inasmuch as in the conviction of the ancient Egyptians, history began anew with each pharaoh's assumption of power. From this point on, a new year was reckoned. The first task of a new king was thus the symbolic repetition of the act of uniting Upper and Lower Egypt.⁽⁹⁾

Stephens: Throughout its recorded history, Egyptians conceptualized their country as dual, as “the Two Lands”: Upper Egypt, or the valley of the Nile proper from Memphis to the first cataract in the south, and Lower Egypt, the fertile alluvial plain of the Delta in the north. The historical beginning of Egypt was imagined as a specific event: the “Unification of the Two Lands. Pharaonic titlature emphasized the role of the king as unifier; and the two regions came to have a separate set of iconographies—crowns, plants, animals, divinities. Whether or not unification was actually the formative moment in Egyptian history—and Egyptologists are in some doubt- it did reflect a certain political and ecological reality.⁽¹⁰⁾

Schnusenberg: The creation of a unified Egypt had the force of cosmogonic act, that is, it was a myth of origin within a cosmogony. In all likelihood, the *Memphite Theology* was reenacted during the coronation of Narmer Menes, the first pharaoh. Scholars debate whether or not Narmer Menes might have laid the foundation to this capital just as Alexander laid the initial cosmogonic foundation for his great city, which was then completed by his successor, the Ptolemaic Soter I. Why would Memphis otherwise have become the cosmogonic center of

6. The Ancient Gods: The history and Diffusion of Religion in the Ancient Near East and the Eastern Mediterranean, 1960, By E. O. James, p.204-205

7. The Egyptians, 1961, by Cyril Aldred, p.58

8. Gods, Goddesses, and Mythology, Volume 4, 2005, By C. Scott Littleton, p. 461

9. The Twilight of Ancient Egypt: First Millennium B.C.E, 2000, By Karol Myśliwiec, Translated by David Lorton, p. 6-7

10. Seeing Double: Intercultural Poetics in Ptolemaic Alexandria, 2003, by Susan A. Stephens, p. 238

Unified Egypt. It is possible that Narmer Menes celebrated his coronation in Buto, as his macehead suggests. After all, this was the center of the Delta. Yet, in the imagination of the Egyptians throughout pharaonic history, Memphis was revered as the place of Origins.⁽¹¹⁾

Kristensen surprises us by his conjecture of the "reconciliation of death and life in the Double Egypt," adopting or adapting the Christian notion of "Reconciliation by Death, and Salvation by Life." The Egyptians conceived of their fatherland in terms of this same idea of the "holy land" or sacred country. Egypt possessed and revealed a creative energy, a creative and spontaneous divine life. But this idea was elaborated in quite different terms than it was in Greece and Rome; it is not connected with the concept "father." Egypt is the "double country," the "twin lands"; the valley of the Nile and the delta together form "Upper and Lower Egypt." In the "religio-geographical" sense, Egypt represents, and exists by virtue of, the two contrary and yet cooperating factors in absolute life: death and life. In Egypt, two is the number standing for totality. Again and again we read in the texts of the "unification or reconciliation of the two lands," and we see this idea embodied in the Egyptian coat of arms. From the time of the first king, at every coronation, i.e., at the beginning of every new period, there occurred a renewing and resurrection of life. "Double Egypt" is Egypt which possesses absolute, divine life. It can be asked whether the geographical or the religious meaning of the division is older; probably one is exactly as old as the other. In the natural formation of the land is revealed the divine life which is the "reconciliation" of death and life. In the historical period the entire geography of Egypt is based on this division into two. There are many twin cities, such as the two lands of Heliopolis and the real "twin cities" which have two names, and there is the double Nile, etc. The eastern and western horizons are also conceived in terms of this division into two. Therefore Egypt is the sacred, divine land in which the gods reveal themselves; Egypt is the sacred place of worship.⁽¹²⁾

Glanville: The manner in which these two realms have been welded into the solid mass we now see has been preserved to us. It was carried out in accordance with the ancient theory of kingship. The king represented the god of the land; to acquire new lands he had to become the god of those lands. He had to annex the god in order to annex the country. The king of Upper Egypt took the red crown, the abode of the goddess Buto, and added it to his own white crown in which resided the goddess Nekhbet, and so became the lawful ruler of the two lands. Since then the two lands cannot long remain apart.⁽¹³⁾

Najovits: When we speak of patriotism and love of one country's today, these terms seem pale compared to the deep reverence and physical and emotional love expressed for Ta-Wy in so many steles and temple mural inscriptions, emblematic amulets, weapons, holy ornaments and papyri. From 3100 BC, hieroglyphically and emblematically united Egypt was powerful and physically expressed by a pictogram called Sma-Tawy (unite the two lands), frequently engraved under the pharaoh's name on his throne, on carved reliefs and paintings in temples and barques and on steles. The Sma-Tawy depicted a trachea-artery and lungs binding together sedge-reed (shema) or lotus (seshen) representing Upper Egypt and a cluster of papyrus flowers (mehyt) representing Lower Egypt. Sometimes, the strong harmonious union, for an avoidance of conflict between the old tutelary gods of the north and the south, led to depictions of Sma-Tawy in which Horus of the North and Seth of the South together tied the

11. The Mythological traditions of Liturgical Drama: The Eucharist as Theater, 2010, by Christine C. Schnusenberg, p. 31

12. The Meaning of Religion: Lectures in the Phenomenology of Religion, 1960, by William Brede Kristensen, p. 367

13. The Legacy of Egypt, 1942, Edited by S. R. K. Glanville, p.370

knot of the Sma-Tawy. We know from the Palermo Stone (copied around c. 710 BC, supposedly from another source dating to at least 2400 BC, a big fragment of which is now in the Palermo Archaeology Museum) that the holy crowning ceremony of each new pharaoh involved rituals celebrating the divine union of the Two Lands and was an occasion for great rejoicing, both for the gods and the people. The heb-sed, royal jubilee, ceremony also extolled divine union. After his coronation the pharaoh, wearing the *pshent* double crown of the Two Lands, was delegated by the gods as the father and guarantor of order and prosperity for Ta-Wy.⁽¹⁴⁾

Voegelin: In Egypt we are confronted with a somewhat puzzling situation. The pharaonic empire, it is true, also shows an institutional structure that points toward a unification of preexistent political entities through conquest in the past. The pharaoh wears the double crown as “The Lord of the Two Lands” of Upper and Lower Egypt, and in every political crisis the empire is liable to fall apart into the two lands as separate kingdoms. Nevertheless, there are doubts about the correct interpretation of these symptoms. A generation ago historians were still willing to assume the existence of two kingdoms, as well as the conquest of Lower Egypt by the southerners. Today the hypothesis is on the point of being abandoned, since the sources reveal for the delta the existence only of small principalities that never formed a political unit prior to the conquest. It seems more reasonable to assume that the Nile Valley consisted of a string of culturally homogeneous village communities, with modest market towns dominating the surrounding district, under their chieftains, and that the resistance was not too tenacious when the conquerors from the south, about whose original source of power and enterprise we know little, imposed a common political rule on a population of common culture. A process of this kind is also suggested by the fact that the inevitable enmities of the conquest must have melted away rapidly after the establishment of the empire. There are no traces of prolonged political discrimination against the delta population; the “Two Lands” are on an equal footing. The symbol, it seems, is irreducible to events in the sphere of institutional articulation; and we agree, therefore, with the conclusion that its meaning will have to be sought in the motivation by an experience of cosmic order.⁽¹⁵⁾

Assmann: It is tempting to conclude that this dualism in the political symbolism of Egypt was a direct legacy of prehistory. The cultures of the north and those of south were grouped into two major blocs representing two cultures, a southern and northern, separated by siteless middle Egypt, the northern with links extending to the Near East, and the southern with links in the direction of Africa. By projecting a whole series of dualisms and dichotomies into this period, scholars explained the establishment of the kingdom as the unification of two different political entities via the concept of one by the other, while the idea of the dual kingdom was interpreted as a memory, persistently revitalized, of this original condition. Much new evidence calls into question the simplistic picture of a north-south dichotomy. Current archaeological research has shown that cultural union took place long before political unification. This means that the unification of the kingdom occurred in an era that was already culturally homogeneous.⁽¹⁶⁾

Maisels, again: The 'two-lands' seen simply as an expression of the distinctness of Upper and Lower Egypt and of their unification under the former, may be more cognitive than

14. Egypt, Trunk of the Tree: A modern survey of an ancient land, 2003, By Simson R. Najovits, p. 166-167

15. Order and History: Israel and Revelation. Contributors: Eric Voegelin, 2001, p. 103-104

16. The Mind of Egypt: History and meaning in the time of the Pharaohs, 2003, Jan Assmann, p. 28-29

historical reality. Undoubtedly the south did come to dominate the north in Early Dynastic times. However, the continuation of the 'Two Lands' terminology may be more a case of 'good-to-think' geographical complementarity (like 'above and below') than a matter of continual political restatement of conquest. ⁽¹⁷⁾

Grimal: Discussions concerning the appearance of characteristic elements of pharaonic civilization lead naturally to the much debated question of events leading up to final unification – the two centuries that culminated in the union of two cultural groups. Egyptian sources represent the process as the triumph of the south over the north, but modern analysis of the earliest dynastic social system clearly shows the influence of the north rather than the conquered south. Kurt Sethe and Hermann Kees first embarked on the study of this process some time ago, when the reconstruction of the predynastic period was purely speculative. The results are still far from conclusive, although in future it should at least prove possible to clarify the historical events that led to the formation and confrontation of the two kingdoms. Kees's hypothesis was that the kingdom was first unified under the aegis of the north, but that this unification broke down for some reason and was reformed by the kings of the south, who were happy to retain the pre-existing northern system of government. This theory has now been discredited by recent archaeological information, which suggests that from the Tasian Period onwards, Middle and Upper Egypt from el-Badari to Naqada were increasingly influenced by the culture of the north (Kaiser 1985). The description that the Egyptians themselves have given of this period in their history is not sufficient to reach a definite decision one way or the other. The direct documentation consists mainly of palettes from the Badarian period onwards, artefacts which lie on the interface between myth and history. ⁽¹⁸⁾

Midant-Reynes briefs the theories of unification. In 1930, Kurt Sethe used literary sources (particularly the Pyramid Texts and nome lists) to support the theory that, around the last quarter of the fourth millennium, there was a powerful unified kingdom in the north of Egypt, with its capital at Heliopolis, which embarked on a war with a southern kingdom governed from Hierakonpolis. A first unified state emerged under the control of the Heliopolitan Kingdom and dominated by the falcon-god Horus, while the south was ruled by Seth. According to this reconstruction, the myth of the conflict of Horus and Seth would therefore have emerged as a reflection of actual historical events. Then the south rebelled, once more splitting the country into two kingdoms, each with its own capital: Pe (Buto) in the north and Nekhen (Hierakonpolis) in the south, until the re-unification was achieved by an Upper Egyptian ruler called Menes. In a work published in Leipzig in 1941, Hermann Kees refuted Sethe's hypotheses and proposed a different possibility, whereby there was no colonization of the south by the north, but the emergence of a powerful confederation of the southern nomes, united around the ruler of Hierakonpolis and leading eventually to the unification of the country as a whole. Although Sethe himself had conscientiously drawn attention to the uncertain and sometimes audacious nature of his own theories, most Egyptologists accepted the truth of his reconstruction almost unreservedly. We should therefore not be surprised to find that in 1949 Émile Massoulard combined Sethe's version of events with aspects of the archaeological data in his synthesis of Egyptian prehistory. ⁽¹⁹⁾

17. *Early Civilizations of the Old World: The formative histories of Egypt, the Levant, Mesopotamia, India and China*, by Charles Keith Maisels, p. 60

18. *A History of Ancient Egypt*, 1994, By Nicolas-Christophe Grimal, p. 34-35

19. *The Prehistory of Egypt: from the First Egyptians to the First Pharaohs*, 2000, By Béatrix Midant-Reynes, p. 5

Kuhn: Man's life is cast between the two fires of heaven and earth. They are of course two aspects or modifications of the same one fire. Hence his life is cut by the fire that catches him on both sides, upper and lower. The fire of life consumes in both directions. It lights and also burns. It glows in beauteous glory; it painfully consumes the lower self. Heaven is fiery; so is hell. As the waters were sundered, so was the divine fire. The flaming sword is the eternal reminder of the two-edgedness of our nature. The doubleness of the fire that has come to deify us is announced in the line in the Ritual: "Pepi is the country (or the god) Setit, the conqueror of the Two lands, *whose flame receives its two portions*." We are bathed in "the Pool of *the Double Fire*." The Two Lands are the two areas or fields of our dual selfhood. Man is to conquer the twoness of his being, merging the two portions into one new creation. The Ritual says that "he cultivates the Two Lands, he pacifies the Two Lands, he unites the Two Lands." It says also that "he cultivates the crops on both sides of the horizon." ⁽²⁰⁾

Kuhn continues: Man's sovereignty extends across both sides of life's total area. He occupies the Two Lands, or Upper and Lower Egypt. And after long cycles it will be his prerogative to settle the aeonial warfare between these two provinces of his nature, reconcile them in harmony, and finally unify them under his single spiritual lordship. Straight and clear is Egypt's proclamation of this sterling truth: "He cultivates the Two Lands; he pacifies the Two Lands; he unites the Two Lands." Man is "the god of the two mysterious horizons," and the glowing pronouncement of his final evolutionary triumph is given in the words: "Thou illuminest the Two Lands like the Disk at daybreak." ⁽²¹⁾ It will found extremely enlightening to juxtapose Paul's statement (*Ephesians* 2) that a "middle wall of partition between us" – between our two natures—will in the end be broken down, permitting the Two Lands to unite under one sovereignty, besides Jesus' anthropological declaration to his disciples, "I am from above; ye are from beneath." The Christ here announces that he is the god above the horizon, while the natural man, disciple or learner, is the creature below it. Man is created when the life force has evolved organic fleshly structure up to the point of capability of becoming a fit living dynamo for spiritual forces. Then, with affinities established, the Christ principle can descend and tabernacle with flesh. Man then occupies the most strategic point in evolution. For he can pit the two nodes of life in equilibration and mutuality against each other, and effectuate that balance and intercourse between them which is the prime prerequisite for the birthing of the next generation of ongoing life. The balance, the warfare, the friction, the alternate bruising of head and heel, is the condition basic for the new propagation. This situation outlines a whole vast portion of the theological field and covers wide ranges of salient meaning. ⁽²²⁾ Already noted is the statement that the soul "makes to flourish the crops on both sides of the horizon." It cultivates either mundane or celestial interests. ⁽²³⁾ Reconciliation between the two hostile natures is indicated in the *Litany of Ra*: "He made the two Rheti goddesses, the Two Sisters of the Two Lands, to be at peace before thee. He did away with the hostility that was in their hearts, and each became reconciled to the other." ⁽²⁴⁾

20. *The Lost Light: An Interpretation of Ancient Scriptures*, 1940, Alvin Boyd Kuhn, p. 316

21. *Ibid.* p. 451

22. *Ibid.* p. 454

23. *Ibid.* p. 462

24. *Ibid.* p. 464

Chapter VIII

The "Two-Land Soul" of Man

The Divine Enlightenment

The Egyptian texts recurrently speak of gods illuminating the Two Lands. The inattentive running over the phrases definitely leads to the assumption that the texts are referring to the geographical Upper and Lower Egypt.

The Later Boundary Stela of Amenhotep IV Akhenaten:

"The Good God, who is content with *Maat*, the Lord of heaven, the Lord of earth, the great living Aten who illuminates the Two Lands." ⁽¹⁾

Tomb of Tutu, Hymn to Aton:

I come with praise to Aton, the living, the only god, lord of radiance, who makes light when he rises in heaven, who illuminates the Two Land. When he made to live all that he created, he drove away the darkness. When he sends out his rays, every land is filled with his love. The herbage and the trees start up before thee; the denizens of the water spring up at thy shining, all people arise in their places. ⁽²⁾

Reign of Harmhab, Dynasty 19, Leyden Fragment: Stela with adoration scene:

Harakhte! Great god, lord of heaven, lord of earth; who comes forth from horizon. He illuminates the Two lands, the sun of darkness, as the great one, as Re. ⁽³⁾

The Tell El-Amarna Landmarks:

"Live the Good God, satisfied with truth, lord of heaven, lord of Aton; live the great one who illuminates the Two Lands; live my father; live "Harakhte-Rejoicing-in-the-Horizon, in the name: Heat-Which-is-in-Aton," who is given life forever and ever. ⁽⁴⁾

Reign of Seti I, Karnak Reliefs:

Horus: Mighty Bull, Shining in Thebes, Vivifier of the Two Lands, King of Upper and Lower Egypt, Lord of the Two Lands; Menmare; Son of Re: Seti-Merneptah; Good God, mighty in strength, brave like Montu, mightiest of the mighty, like him that begat him, illuminating the Two Lands like the Horizon-god. ⁽⁵⁾

A Stela of the Draughtsman Pashed I of Deir el-Medina:

Worshipping Re when he rises on the eastern horizon of the sky: Greetings to you who rise from Nun and illuminate the Two Lands on coming out. ⁽⁶⁾

Hathor: 'Words spoken by Hathor, the great one, lady of Dendera, the Eye of Re, lady of heaven, mistress of all the gods, who first came forth from his body, out of Nun for the first time, the Eye of Re, which illuminates the Two Lands with her rays since the child opened his eye within the lotus-flower as the one who first came into being long ago and she came forth as his living eye on the earth: I give you the rebel, fallen on to your slaughter-block, while Re

1. Ancient Egyptian Literature, Volume II: 1976, By Miriam Lichtheim(48-49)

2. Ibid. p.416

3. Ancient Records of Egypt ,Volume III, 1906, James Henry Breast, p.4

4. Ancient Records of Egypt Volume II, 1906, James Henry Breasted, p. 395

5. Ancient Records of Egypt Volume III, 1906, James Henry Breasted, p. 72

6. The Journal of Egyptian Archaeology (JEA), Vol. 77 (1991), Jaromir Malek, p. 178

.. against your enemies.'⁽⁷⁾

"Hor Ra, strong bull, crowned in Thebes, giving life to south and north ; king, lord of the two lands, Ramenma, son of Ra ; Seti, loved of Amen, the gracious god, dominant in prowess, going forth in strength as Mentu ; power potent as he that begot him; illumining the two lands as Harmachis.⁽⁸⁾

Hymn of Amon, Utterance of Amon, king of gods:

My son, of my body, my beloved, nibmare

I work a wonder for thy majesty, and thou renewest youth,

According as I have set thee as the Sun of the Two Lands.

I cause the countries of the ends of Asia to come to thee,

Bearing all their tribute upon their backs.

They present themselves to thee with their children,

In order that thou may give to them the breath of life.⁽⁹⁾

From the Instruction of Sehetepibre we read: I tell of a great matter and cause you to hear it. I impart to you a thought for eternity, and a maxim for right living and for spending of a lifetime in bliss. Revere King Nemaatre, who ever lives, in your bodies, and consort with his majesty in your hearts. He is understanding, which is in the hearts, and his eyes search out every body. He is Re, by whose rays men see. He illumines the Two Lands more than the sun. He makes the Two lands more verdant than doth a high Nile. He has filled the Two Lands with strength and life."⁽¹⁰⁾

It may seem that the scribe of Sehetepibre is speaking of a baffling puzzle. What is meant by the sun of darkness and the sun of the Two Lands? What is meant by the Two Lands that are being illuminated by Re more than the sun? Are they impenetrable by the rays of the sun? The Two Lands speaking of, are they totally invisible except for Re? This illumination of Re; is it natural or spiritual? The lands of the Nile valley and the Delta are of the most fertile lands thanks to the inundation and the yearly deposit of alluvium. In what way Re makes the Two Lands more verdant than does the inundation? Furthermore, such verdancy; is it an allegory?

From the Great Hymn to Osiris, we read: "He that appeared upon the throne of his father, like Re when he arises in the horizon, that he might give light to him that was in darkness. He illuminated ----and flooded the Two Lands, like the sun at dawn of day."⁽¹¹⁾

The hymn designate a distinction between the light of Re and the light of the sun. Linking the two verses: "He is Re, by whose rays men see" and "Re giving light to him that was in the darkness," to the heretofore discussion of Stella of Neferabu and Stella of Neferronpet (Chapter IV), our consciousness should be enlightened. We remember the Egyptian Psalm: "Thou causest me to see a darkness of thy making; lighten me, that I may see thee."

Breasted, in his comment on the Mortuary Stella of the Nomarch Intef, eleventh Dynasty, wrote: At the top is a three-line inscription, beginning with the usual mortuary formula, for

7. JEA Vol. 59 (Aug., 1973), The Evil Eye of Apopis by J. F. Borghouts p. 132

8. Transactions of the Society of Biblical Archaeology, volume VI, 1878 The victories of Seti I, by E. L. Lushington, p.516

9. Ancient Records of Egypt, Volume II, 1906, James Henry Breasted, p. 361

10. Ancient Egyptian Poetry and Prose, 1995, By Adolf Erman, Translated by Aylward M. Blackman, p. 84

11. Ibid. p. 143

the benefit of "The hereditary prince, count, great lord of the Theban nome, satisfying the king as keeper of the door of the south, great pillar of him, who makes his Two Lands to live, superior prophet, Intef." This participial epithet is usually applied to Intef, but this is impossible; for Intef, who acknowledges a king in the phrase, "satisfying the king," cannot speak of himself, a mere nomarch, as "making his two lands live." Nor can "two lands," so commonly in parallelism with the title "king of upper and lower Egypt," be made to mean the two shores of the river in Intef's nome. ⁽¹²⁾ The phrase "who makes *his* Two Lands to live" should have alerted Breasted and a long list of Egyptologists that there may be other explication for the term "Two Lands" especially, Intef did mean his *own* "two lands."

The inscriptions of Mentuhotep, twelfth Dynasty reads: "Hereditary prince, vizier and chief judge, attached to Nekhen, prophet of Mat (goddess of Truth), giver of laws, advancer of offices, confirming the boundary records, separating a land-owner from his neighbor, pilot of the people, satisfying the whole land, a man of truth before the Two Lands, accustomed to justice like Thoth, his like in satisfying the Two Lands, hereditary prince in judging the Two Lands, supreme head in judgment, putting matters in order, wearer of the royal seal, chief treasurer, Mentuhotep." ⁽¹³⁾ The prince Mentuhotep, when speaking of "man of truth before the Two Lands" and "satisfying the Two Lands" and "accustomed to justice like Thoth, his like in satisfying the Two Lands" and "judging the Two Lands," he, unerringly, is addressing something vivacious rather than the geographical southern and northern lands.

Keres assert same proclamation. Stela of Keres Dynasty 18 declare: Keres, a man of truth, before the two lands, really honest, free from lying, ... in deciding matters, protecting the weak, defending him who is without him, sending forth two men, reconciled by the utterance of his mouth, accurate like a pair of balances, the like of Thoth. ⁽¹⁴⁾

CT Spell 16 and 17 reads: Be seated, O N, in the presence of Geb, chiefest of the gods, for you are Horus with his White Crown on his head. Isis bore him, Khabet brought him up, the nurse of Horus nursed him, the powers of Seth served him over and above his own powers, his father Osiris gave him these two staffs of his. N has come and he exults over it in vindication, there are given to him these two great and mighty Enneads, he rages against the gods with his power, he controls the life of the gods. In truth there is an invocation-offering for Re, and Horus who is at the head of the living protects his father Osiris, he has stopped the movements of him who slew his father. As for anyone who shall commit any evil robbery against N, N will use an arm upward and downward against their great ones in On in the presence of the risen Osiris. *This N has taken possession of his Two Lands in vindication; you are Horus, Lord of Justice.* ⁽¹⁵⁾ The last phrase -in italics- should not have been slipped unnoticed in the sphere of Egyptology. Vindication is particularly decreed, by judgment, for the righteous soul. Decisively, the "Two Lands" declared in the spell are not Upper and Lower Egypt. Did the scribe use the "Two Lands" as a metaphor for the *two portions* of the soul?

The following five pieces of texts are taken as single segment.

CT Spell 170: Joining the river-banks in the realm of the dead. I am he of the Mansion, the two serpents on the eye of Atum are parted for me, the bulls are led to their caverns for me.

12. Ancient Records of Egypt, Volume I, 1906, James Henry Breasted, p. 198

13. Ibid. p. 198

14. Ancient Records of Egypt, Volume II, 1906, James Henry Breasted, p. 23

15. The Ancient Egyptian Coffin Texts, Volume I, 1973, Faulkner, p. 10

He who united the Two Lands goes forth; cross over, 0 *lnw*, to the Abyss when the doubles cross to the earth. I give to the swimmers, the river-banks are joined for me, and god is friendly with god, face to face and nose to nose. ⁽¹⁶⁾

CT Spell 171: Joining the river-banks. Here comes a female spirit-so says a female spirit. Here comes a female great one-so says a female great one. It is Maety (Maat) who brings them to me; 0 western bank, kiss the eastern bank –and *vice versa*-bring me to land, for 1 possess truth. 0 god and goddess of the spindle -so says Atum- you shall not lay hold on me forever. ⁽¹⁷⁾

CT Spell 172: The Two Lands are joined for my crossing, the river-banks are joined, the god kisses his brother, the Bull gives command to the river banks with authority (?). ⁽¹⁸⁾

By ending the spell with a question mark, Faulkner must have been confused. He favored adhering to the disciplines of Egyptology rather than gleaning what may seem senseless. Furthermore, thousands of students, professors and researchers of Ancient Egypt, definitely have read the text and noticed Faulkner's question mark. It is obvious, as always expected from them, that they doubted the Egyptian rationality and murmured: why questioning a mainstream discipline in favor of a senseless spell.

The Stela of Amun-Wosre: The royal acquaintance, true beloved of his lord, who performs all that is praised of him throughout the course of everyday, who adheres to the path of him who established him, possessor of grace and great of love, straightforward, a man of rectitude, firm of sole and quiet of step, patient and free from tremor, who fulfills the king's desire in suppressing the rebel, an intimate in pacifying the two lands, privy counselor in the court of the thirty, who renders impotent the disaffected, who perceives a man according to his utterance. ⁽¹⁹⁾

The meticulous reading of the texts nullifies perplexity. The two river banks kissing each other, the stream which divides the divine pair, the two female spirits brought by Maat, the friendly meeting of the two gods, the joining of the two-lands and pacifying the two lands; all are immediate allusion to the twin characteristics of the soul. We remember the "*two female dogs*" of the Louvre Palette and the "*conjoined-bull twin*" of the Hunters Palette.

CT Spell 216 leaves no whiff of uncertainty: *I am a soul in charge of the Two Lands*. Take me, that I may traverse the sky with you; I will eat of what they eat of, I will drink of what they drink of. I have abundance of what you have abundance of, 0 gods; I traverse the sky like Re, I travel about the sky like Thoth. ⁽²⁰⁾

The Two lands, being the two portions of the Ka-soul is incontrovertible. The verse "I am a soul in charge of the Two Lands. Take me that I may traverse the sky with you" is a perfect reflection of the verse "Someone has gone with his ka"

Hathor, as well, makes the Two Lands green: 'Gold' is come in peace in that her name of Hathor Lady of Memphis; [.....] thou being at peace in the presence of the Lord of All in this thy name of Hathor Lady of the Red Mountain; 'Gold' rises beside her father in this her

16. The Ancient Egyptian Coffin Texts, Volume I, 1973, Faulkner, p. 146

17. Ibid. p. 147

18. Ibid. p. 147

19. JEA Vol. 51, The Stela of Amun-Wosre, Governor of Upper Egypt in the Reign of Ammenemes I or II by William Kelly Simpson, p. 65

20. The Ancient Egyptian Coffin Texts, Volume I, 1973, by R. O. Faulkner, p.172

name of Bastet; who has gone in front of the houses beside the Sanctuary of Upper Egypt in this her name of Satis; who makes green the Two Lands and guides the gods in this her name of Wadjet; Hathor has power over those who rebelled against her father in that her name of Sakhmet; Wadjet has power over good things in that her name of Lady of Momemphis; myrrh is on her tresses in that her name of Neith.⁽²¹⁾

And Aten inundates the hearts. Tomb of Eye, Hymn to Aten: Praise to thee! When thou rises in the horizon, O living Aton, lord of eternity. Obeisance to thy rising in heaven, to illuminate every land, with thy beauty. Thy rays are upon thy beloved son. Thy hand has a myriad of jubilees for the King of Upper and Lower Egypt, Neferkheprure-Wanre, thy child who came forth from thy rays. Thou assigns to him thy lifetime and thy years. Thou hears for him that which is in his heart. Praise to thee! O living Aten, rising in heaven. He inundates the hearts, and all lands are in festivity because of his rising; their hearts are happy with the joy of their lord, Irsu who shines upon them.⁽²²⁾

From the Pyramid texts of Teti: Hunger, don't come to Teti! Go to Nu, travel off to the flood, for Teti is sated. Teti shall not hunger, through this wheat bread of Horus that he has eaten, which his chief woman has made for him so that he might become sated through it and acquire *this land* through it.⁽²³⁾ And From the Pyramid texts of Pepi I: "*The lands* shall speak great praise," say the gods.⁽²⁴⁾

The Pyramid texts of Unis should be attentively interpreted: Make the Two lands bow to this Unis like they bow to Horus, and make the Two Lands afraid of Unis like they are afraid of Seth. May you sit opposite Unis in his divinity, may you part his path at the fore of the akhs, that he may come to stand at the fore of the akhs as Anubis at the fore of the westerners.⁽²⁵⁾ Unis is the land-swimmer that emerged from the lake, Unis is a fresh water-lily. It is Unis: be content, Two Lands. It is Unis: unite, Two Lands.⁽²⁶⁾ We know that the Pyramid texts have been basically addressing the soul. The texts of Unis designated him, *plainly and twice*, as Two Lands.

From *Gliedervergottung* coffin texts:

CT VII: Spell for giving air to a man in the necropolis

The voice of the gullet is hot

The windpipe grows hot, the voice of Re,

it protects offerings, having released the breath, so that air is opened up.

May Re set the north wind right in the gullet

and his respiratory tract [...]

when he has given air to the respiratory tract

and given his arm to the respiratory tract, so that air appears

on the day of [...]

O you with high respiratory tract, for whom the Two Lands were united.⁽²⁷⁾

21. JEA, Vol. 23, No. 1 (Jun., 1937), The Bremner-Rhind Papyrus II, by R. O. Faulkner, p.13

22. Ancient Records of Egypt, Volume II, 1906, James Henry Breasted, p. 409


23. The Ancient Egyptian Pyramid Texts, 2005 by James P. Allen, p. 22

24. Ibid. p. 50

25. Ibid. p. 73

26. Ibid. p. 81

27. Breathing Flesh: Conceptions of the body in the ancient Egyptian Coffin Texts, 2009, by Rune Nyord, p. 132

The Two-Lands of the Soul are unequivocally well-founded. The Two Lands or the two lungs are united to the respiratory tract, i.e. the wind pipe, constituting the *whole heart*; the seat of the soul that is hieroglyphically expressed by the form .

BD Chapter IV: Chapter for travelling on the road which is above the earth. It is I who travel on the Stream which divides the divine Pair, I am come, let there be given to me the lands of Osiris. Sir Renouf noted: two divinities in opposition or contrast, like Set and Horus. ⁽²⁸⁾

Two verses represent the zenith of the Egyptian genuineness respecting the "Two-Land Soul of Man". The verse "*The Stream (of air) which divides the divine pair*" authenticates the verse "*high respiratory tract, for whom the Two Lands were united*"

The Mind of the Soul

A court official has been described as "coffer of the king containing the counsels of the two lands"⁽²⁹⁾ Counsels of the Two Lands are no other than the counsels of heart, literary the counsels of the soul; the initiator of whatever thoughts and deeds.

Inscriptions of Redesiyeh, Seti's excursion in the desert: On this day, Io, as his majesty inspected the hill-country as far as the region of the mountains, his heart desired to see the mines from which the electrum is brought. Now, when his majesty had ascended from the signs of numerous water courses, he made a halt in the road, in order to devise counsel with his heart, and he said: "How evil is the way without water! It is as with a traveler whose mouth is parched. How shall their throats be cooled, how shall he quench their thirst; for the low land is far away, and the highland is vast. I will make for them a supply for preserving them alive, so that they will thank god in my name, in after years. Now, after his majesty had spoken these words, in his own heart, he coursed through the highland seeking a place to make a water-station. Lo, the god led him, in order to grant the request which he desired. Said his majesty: "Behold, the god has performed my petition and he has brought to me water upon the mountains. Another good thought has come into my heart, at command of the god, even the equipment of a town, in whose august midst shall be a resting place, a settlement, with a temple." ⁽³⁰⁾

Reign of Ramses III, Medinat Habu Temple

The king effective in plans, possessed of counsel, not failing." ⁽³¹⁾

Utterances of nobles and companions: Thy heart is skilled in speech, and thy counsels are excellent. As for the lands and countries, their limbs tremble, the fear of thee is before them every day; but the heart of Egypt rejoices forever. ⁽³²⁾ There is not a moment in your presence, which brings not plunder by the plans of the counsel which is in my heart, for the support of Egypt. ⁽³³⁾

Harmhab in his coronation inscription was greeted "Father of the Two lands, excellent counsel of divine gift." ⁽³⁴⁾

28. The Egyptian Book of the Dead, 1904, Renouf and Naville, p. 13

29. JEA, Vol. 47 (Dec., 1961), The Alleged Semitic Original of the "Wisdom of Amenemope" by Ronald J. Williams p. 103

30. Ancient Records of Egypt, Volume III, 1906, James Henry Breasted, pp. 81-82

31. Ancient Records of Egypt, Vol. IV, 1906, Breasted, p.25

32. Ibid. p.30

33. Ibid. p.40

34. Ancient Records of Egypt, Vol. III, 1906, Breasted, p. 16

Reign of Psamtik II, Statue inscription of Neferibre-Nofer:

Neferibre-Nofer, to whom the Two Lands recount their hearts, and repeat to him all their thoughts. ⁽³⁵⁾ Neferibre-Nofer has been a good listener to others.

The Prayers of Paheri in his tomb at El-Kab, New Kingdom

My mouth was firm in serving the lord,
I was fearful of deficiency;
I did not neglect making payment in full,
I did not take a slice of the expense.
I was guided by my own heart
On the road of those praised by the king.
My pen of reed made me renowned. ⁽³⁶⁾

Instructions of the Scribe Any of the Palace of Queen Nefertari

Behold, I give you these useful counsels,
For you to ponder in your heart.
Do it and you will be happy,
All evils will be far from you.
Guard against the crime of fraud,
Against words that are not true;
Conquer malice in yourself. ⁽³⁷⁾

Text from The Tomb of Aahmose: Traversing the marshes and visiting the bird-pools, diverting the heart and spearing fishes in the distant marsh-lands, by the Hereditary Prince and Count, the Confidant of the Lord of the Two Lands, the Supervisor of the Mysteries in the House of the Morning, the Scribe of the God's Book, who doeth according to what is in the heart of the King, Scribe beloved of him, Child of the Nursery, Aahmose, justified." ⁽³⁸⁾

The Tell El-Amarna Landmarks: It is my oath by the truth, that which my heart shall speak; that which I do not speak is falsity; forever and ever. ⁽³⁹⁾

Hymn to Aton and the King: Praise to thee! When thou rises in the horizon, O living Aton, lord of eternity. Obeisance to thy rising in heaven, to illuminate every land, with thy beauty. Thy rays are upon thy beloved son. Thy hand has a myriad of jubilees for the King of Upper and Lower Egypt, Neferkheprure-Wanre, thy child who came forth from thy rays. Thou assigns to him thy lifetime and thy years. Thou hears for him that which is in his heart. ⁽⁴⁰⁾

Kubban Stela: Ramses II: "Thou art the living image on earth of thy father, Atum of Heliopolis. Taste is in thy mouth, intelligence in thy heart; the seat of thy tongue is the shrine of truth, the god sits upon thy two lips. Thy words come to pass every day, thy heart is made into the likeness of Ptah, the creator of handicrafts. ⁽⁴¹⁾

35. Ancient Records of Egypt, Vol. IV, 1906, Breasted, p. 500

36. Ibid. p. 138

37. JEA Vol. 16, No. 1/2 (May, 1930), The Tomb of Aahmose, Supervisor of the Mysteries in the House of the Morning, by Alan W. Shorter, p. 58

38. Ancient Egyptian Literature, Vol. II, 1976, by Miriam Lichtheim pp.18-19

39. Ibid. p. 397

40. Ibid. p. 409

41. Ancient Records of Egypt, Volume III, 1906, James Henry Breasted, p. 120

Obelisk Inscriptions of Queen Hatshepsut (Temple of Karnak-New Kingdom)

The speech of the Queen on the Base:

I did not stray from what he commanded.

My heart was *Sia* before my father,

I entered into the plans of his heart.

I did not turn my back to the city of the All-Lord,

Now my heart turns to and fro,

In thinking what will people say,

They who shall see my monument in after years,

And shall speak of what I have done. ⁽⁴²⁾

Lichtheim commented on *Sia*: The personification of the concept of understanding. Breasted translation reads: "my heart was *wise* before my father." ⁽⁴³⁾

Reign of Ramses IV Hammamat Stela: Lo, This Good God, excellent in wisdom, like Thoth, he has entered into the annals, he has perceived the records of the house of sacred writings, his divine heart does excellent things for the lord of gods, his understanding conceives pleasing things like -- , which Re has repeated to him in his heart, that he might find the place of truth." ⁽⁴⁴⁾

Breasted wrote: When we recall that the Egyptian constantly used "heart" as the seat of mind, we are suddenly aware also that he possessed no word for mind. A study of the document demonstrates that the ancient thinker is using "heart" as his only means of expressing the idea of "mind," as he vaguely conceived it. ⁽⁴⁵⁾ I wonder what Breasted thought of the Bible verses that explicitly speak of heart and soul as the seat of mind.

Proverbs 20:5: Counsel in the heart of man is like deep water; but a man of understanding will draw it out.

Psalms 13:2: How long shall I take counsel in my soul, having sorrow in my heart daily? How long shall mine enemy be exalted over me?

Psalms 71:10: For mine enemies speak against me; and they that lay wait for my soul take counsel together.

Job 12:13: With him is wisdom and strength, he hath counsel and understanding.

Psalms 16:7 I: will bless the LORD, who hath given me counsel: my reins also instruct me in the night seasons.

Proverbs 1:5: A wise man will hear, and will increase learning; and a man of understanding shall attain unto wise counsels: 1:6 To understand a proverb, and the interpretation; the words of the wise, and their dark sayings.

Proverbs 8:14: Counsel is mine, and sound wisdom: I am understanding; I have strength.

42. Ancient Egyptian Literature, Volume II, 1976, by Miriam Lichtheim, p. 27

43. Ancient Records of Egypt, Volume II, 1906, James Henry Breasted, pp. 131-132

44. Ancient Records of Egypt, Volume IV, 1906, Breasted, p.223

45. Development of Religion and Thought in Ancient Egypt, 1912, James Henry Breasted, p. 44

The Divine Discerning of the Soul

Praise of Amen-Re

Papyri Bologna and Papyri Anastasi:

Amen-Re who first was king,

The god of earliest time,

The vizier of the poor.

He does not take bribes from the guilty,

He does not speak to the witness,

He does not look at him who promises,

Amun judges the land with his fingers,

He speaks to the heart.

He Judges the guilty,

He assigns him to the East,

The righteous to the West. ⁽⁴⁶⁾

Address to the gods of the underworld, from the Papyrus of Nu:

I will not make mention of thee,

said the guardian of the door of this Hall of double Maati,

unless thou tells me my name.

Discerner of hearts and searcher of the reins, is thy name.

Now will I make mention of thee to the god.

But who is the god that dwells in his hour? Speak thou it.

Maau-Taui (i.e., he who keeps the record of the two lands) is his name.

'Who then is Maau-Taui?

He is Thoth.

Come, said Thoth. But why hast thou come?

I have come, and I press forward that I may be mentioned.

What now is thy condition?

I, even I, am purified from evil things,

and I am protected from the baleful deeds,

of those who live in their days; and I am not among them. ⁽⁴⁷⁾

The appellation "Discerner of hearts and searcher of the reins" of Thoth in Papyrus of Nu, Eighteenth Dynasty, is later by approximately 2000 years than its pictorial narration in Predynastic era. In chapter III, a hint made to remember "the prominent presence of the Ibis at the top end, flanked by the two dogs on the reverse of Louvre palette" and "the prominent presence of the Ibis on the obverse of Battlefield palette". The presence of Thoth on Predynastic palettes is not a happenstance. Beyond doubt, the artist announced Thoth the discerner of souls that is why the palettes have taken the form of *Heart* and Thoth has been titled "*Lord of Khnum*", literally "*Lord of Souls*."

The teaching of Amenophis the son of Kanakht

Do well that thou may reach what I am;

do not ink a pen to do an injury.

46. Ancient Egyptian Literature, Volume II, 1976, by Miriam Lichtheim, p. 111

47. Egyptian Literature, 1901, by E. A. Wallis Budge, p.110

The beak of the Ibis is the finger of the scribe;
 beware of disturbing it.
 The Ape (Thoth) dwelleth in the House of Khnum,
 but his eye travels round the Two Lands;
 if he sees him that perverts with his finger,
 he takes away his provisions in the deep waters.
 As for a scribe who perverts with his finger,
 his son shall not be registered.
 If thou spend thy life-time with these things in thy heart,
 thy children shall see them. ⁽⁴⁸⁾

From the Tomb of Petosiris, Necropolis of Hermopolis
 The west is the abode of him who is faultless, Praise god for the man who has reached it!
 No man will attain it,
 Unless his heart is exact in doing right.
 The poor is not distinguished there from the rich,
 Only he who is found free of fault
 By scale and weight before eternity's lord.
 There is none exempt from being reckoned:
 Thoth as Baboon in charge of the balance
 Will reckon each man for his deeds on earth. ⁽⁴⁹⁾

The Stela of Rudj'ahau Eleventh Dynasty: He said: I was a wise man, a Thoth-like leader,
 who kept silence concerning the mysteries of the temple, who exalted the patricians over the
 plebs, a Thoth in judgment, to whom the Two Lands came (? ?). I was one like unto Ptah, the
 peer of Khnum. ⁽⁵⁰⁾ Here again, we notice the double question marks of Faulkner.

Inscription of Third Karnak Pylon, Amenhotep III
 Loving examples of truth.
 Whose fame apprehends the evil.
 Protector of the fearful.
 Like Thoth, who gives the Two Lands to the Balances. ⁽⁵¹⁾
 Breasted, obeying the discipline, erroneously comments: "to be weighed as tribute"

Before moving on, we pause to gain insight into selected phrases where we effortlessly behold
 the mutual exchangeability of the terms Two Lands, heart, and soul.

1. Amun judges the land with his fingers, he speaks to the heart.
2. Discerner of hearts and searcher of the reins, Maau-Taui: he who keeps the record of
 the two lands. "The record of the two lands" corresponds to "The Book of Life."
3. His eye (Thoth) travels round the Two Lands, if he sees him that perverts with his
 finger; he takes away his provisions in the deep waters. If thou spend thy life-time
 with these things in thy heart, thy children shall see them.
4. A Thoth in judgment, to whom the Two Lands came.

48. JEA Vol. 12, No. 3/4 (Oct., 1926), The Teaching of Amenophis the Son of Kanakht. Papyrus B.M. 10474, by F. Ll. Griffith, p. 214

49. Ancient Egyptian Literature, Volume II, 1976, by Miriam Lichtheim, p. 46

50. JEA Vol. 37 (Dec., 1951), R. O. Faulkner, p. 49

51. Ancient Records of Egypt, Vol. II, 1906, Breasted, p.366

5. Like Thoth, who gives the Two Lands to the Balances. (Balances of judgment)

Reconciliation and Pacification of the Soul

Papyrus Chester Beatty I: So Thoth sat down to compose a letter to Osiris as follows: "The Bull: hunting lion; two ladies: Protector of gods, Curber of the Two Lands." ⁽⁵²⁾ While the papyrus dates from the reign of Ramses V of the Twentieth Dynasty, there exists in the Twelfth Dynasty, the well-known epithet of Osiris "who parted the slaughtering of the Two Lands." ⁽⁵³⁾

The Tomb of Aahmose, Eighteenth Dynasty: "Osiris, Chief of the Westerners, Onnophris the justified, Lord of Eternity, who set to right the slaughter of the Two Lands, son of Nut, heir of Geb, [to] whom was given the heirship in the presence of all the gods to be ruler of all that the sun-disc encircles, while he was yet in the womb before he had been born." ⁽⁵⁴⁾

A Stele of Sbkmsaf II, Thirteenth Dynasty: "Praise to thee, Re Harmachis on the west of heaven! To thee is given eternity for food, the ages for drink. The two lands are fair the day that thou shines as Re, lord of the horizon, as Thoth, lord of Hermopolis. Thou king of heaven, guide of the two lands that are at peace and beloved of thee, give peace to the temple scribe Sbkhtp." ⁽⁵⁵⁾

Reign of Amenhotep III, Eighteenth Dynasty, Stela at first Cataract: Horus: Mighty Bull, Shining in Truth; Favorite of the Two Goddesses: Establisher of Laws, Quieter of the Two Lands. ⁽⁵⁶⁾

The state of restraining, reconciliation and pacification of the two antagonistic forces of the soul is well established by associating the sentences reading: "Curber of the Two Lands" and "Who parted the slaughtering of the Two Lands" and "Who set to right the slaughter of the Two Lands", and "Guide of the Two Lands that are at peace", and "Quieter of the Two Lands." Chronologically, these sentences bear the date-stamp of the Twelfth, Thirteenth, Eighteenth, and Twentieth Dynasties nevertheless; the conceptions expressed in hieroglyphics are pictorially rooted back in Predynastic era.

On Oxford Palette fig. 20B page 58, we have seen "Twin-serpopards kissing same gazelle" and "Lions and gazelles kissing" in representation of pacification. Curber or restrainer of the Two Lands has been represented on the reverse of Narmer Palette Icon 4 discussed earlier (fig. 51).

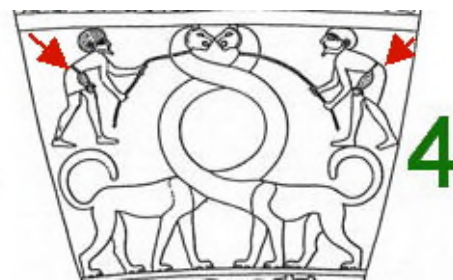


Fig. 51 Narmer Palette Icon 4

Let us muse in the statement of Kuhn that reads: Budge's description of the hall of two horizons is worthy of notice: "The hall of the two Maat Goddesses, the two Goddesses of

52. Ancient Egyptian Literature Vol. II, 1976, Lichtheim, p.221

53. JEA Vol. 37 (Dec., 1951), A Grim Metaphor, by Alan Gardiner p. 30

54. JEA Vol. 16, No. 1/2, The Tomb of Aahmose, Supervisor of the Mysteries in the House of the Morning, by Alan W. Shorter, p. 55

55. Proceedings of the Society of Biblical Archaeology (PSBA), Volume XVIII, 1896, By W. E. Crum, p. 273

56. Ancient Records of Egypt, Volume II, 1906, James Henry Breasted, p. 335

Truth, shows one goddess presiding over Upper and the other over Lower Egypt. One guards the soul, the other the body. Here is the clearest authentication of our analysis and characterization of the Two Lands spoken of in the ancient texts, the one as soul, the other as body. Yet in spite of this clear statement of the esoteric significance of the terms, the great scholar has joined the company of those who constantly take Upper and Lower Egypt to refer to two geographical divisions of the Egypt on the map. *How long indeed will it take them to learn that very ancient scriptures dealt with the eternal interests of the human soul, and not with the tawdry facts of geography and history?* ⁽⁵⁷⁾

The statement of Kuhn, put in a question of doubt, has been insightful. Kuhn has been very greatly close to be conscious of the doctrine of the Two Lands. Only because of his belief in the bipartite nature of man; "body" and "soul" and the singular nature of the soul, the truth has escaped him. Still, his elucidation has been original and his question has been thoughtful and noteworthy. Unfortunately, none of the Egyptologists has given Kuhn's sagacity a second chance.

57. The Lost Light: An Interpretation of Ancient Scriptures, 1940, Alvin Boyd Kuhn, p. 493


Chapter IX


The "Two-Land Soul" of Egypt

We are now moving in our investigation to the second doctrine of the celebrated "Two Lands" term. As the Heb-Sed represents the cardinal event that shall lead us, we are lending more space to the speculations suggested by Egyptologists.

1.0 Sed-Festival in Scholars' Writings

Frankfort: The ritual preserved in the reliefs of many temples expresses, no less than the texts, those thoughts of the ancients which we try to understand. For the nature of kingship in Egypt it is, above all, the Sed festival which is instructive. The Sed festival is usually called a jubilee, but it was not a mere commemoration of the king's accession. It was a true renewal of kingly potency, a rejuvenation of ruler ship. Sometimes it was celebrated thirty years after the accession, but several rulers celebrated it repeatedly and at shorter intervals. It is unlikely that a mere counting of years was the decisive factor, but we do not know on what grounds it was decided that the king's power ought to be renewed. It is remarkable that the Sed festival, in contrast to the coronation, does not refer to Osiris at all. But the difference is easily explained. At the Sed festival the king appears, not as newly ascending the throne, but as its occupant through a number of years. Consequently, it is not the succession –Horus following Osiris– which is the issue, but a renewal of all beneficial relations between heaven and earth which the throne controls. ⁽¹⁾

It seems that thirty years, or in a more general way, "a generation", was the normal time to elapse between a king's accession and the celebration of the Sed festival but that certain symptoms (the nature of which we cannot guess) might at any time indicate to the ancients that a renewal of kingship was due. It is possible that the king's health may have been one of the symptoms; but the widespread belief that the Sed festival was a modification of an earlier custom which required that the incarnation of the god be replaced by a more perfect man as soon as the present king showed signs of senility or illness projects into Egypt an East African custom, which may have been adhered to, but for which there is no evidence at all. ⁽²⁾ Abbreviated renderings in the reliefs show two courtiers of the rank of "Friend" wash feet of the king. They pour water from a vase shaped like the hieroglyph sma , meaning "Union" and used especially for that basic rite of the accession, the "Unification of the Two Lands." ⁽³⁾

The throne of the king is in reality one of a pair. In the hieroglyph of the Sed festival  the two thrones appear, empty, in two pavilions placed back to back. This may be merely a graphic way of combining the two royal seats, which in reality stood side by side. The dual pavilion allows Pharaoh to appear as king of Upper or of Lower Egypt according to the requirements of the ritual. ⁽⁴⁾

Fairman: It has no prehistory; for the existence of the Red Crown of Lower Egypt in Late Predynastic times is not automatic proof of the existence of the developed Pharaonic type of kingship, and the ingenious and elaborate edifice of prehistoric kingdoms erected by Sethe is now, if not universally discredited, at least sorely battered and assailed, and is without any

1. Kingship and the Gods, 1948, by Henri Frankfort, p. 79

2. Ibid. pp. 366-367

3. Ibid. p. 83

4. Ibid. p. 85

archaeological support. This ignorance of the beginnings of Egyptian kingship is a severe handicap when we attempt to examine and explain that institution, for we cannot tell how or when it developed. Was it the creation of the men and the foreign influences responsible for the remarkable upsurge of civilization and material culture following the creation of the united kingdom of Egypt, or was it already existing? We do not know. It is clear that some aspects of Egyptian kingship and ritual are African and must surely go back to Predynastic times, but it would be more than bold for this reason alone to assume that all the ideas and practices of Egyptian kingship originated and developed in prehistoric Egypt. The Egyptian of historic times did not have our doubts and difficulties. To him the kingship was not merely part, but the kernel of the static order of the world, an order that was divine just as much as the kingship was divine. The Egyptians believed that the first dynasties were of gods, followed by a dynasty of spirits or demi-gods, the Followers of Horus. It was in these times that justice and the social order were created, so that in later times texts would speak of 'The Ghosts who made the sun-disk, who created all good things in their time. Ma'et (Truth), she descended from heaven to earth in their time, she consorted with the gods, there was abundance of food in the bellies of men, there was no Falsehood throughout the land, no crocodile seized, no snake bit in the days of the Primeval Gods.' The kings of the First Dynasty who united the two parts that make Egypt were Upper Egyptian rulers, worshippers of the god Horus. Each king, therefore, was the Horus, the man in whom Horus was incarnate, and henceforth every king of Egypt was Horus. ⁽⁵⁾

It would appear that the ceremony was intended to transfer to the new king the powers of the gods of the cardinal points. The king was then led into the Dual Shrines, or the Per-wer and Per-neser, and crowned by the gods, in theory being invested with each individual crown. This was followed by investiture with crook and flail and the presentation of the little casket containing the title-deeds or testament. It was probably at this juncture that the symbolic ceremony of Uniting the Two Lands was performed and it was apparently at this point that Thoth or the Inmutef-priest proclaimed the god's decree declaring that the newly crowned king was his legitimate successor, and the Ennead gave their endorsement. The king was then led towards the god, Thoth proclaimed his full titulary, and Thoth and Seshat, goddess of writings and annals, inscribed his years and life-span on the leaves of the sacred persea tree. Finally, apparently after presentation of a scimitar and perhaps investiture with other regalia, the king was led into the presence of the god who formally adjusted the crown as the king knelt before him, and then there was a banquet. It is obvious that these were only the main rites and that they must have been accompanied by many hymns and by other ceremonies of which we have no suspicion. At some point there was certainly a moment when the new king was publicly acclaimed and praised, and Ptolemaic evidence indicates that this was after the affixing of the crowns, possibly after the proclamation of the decree. Another important ceremony was the circumambulation of the walls, which hitherto has been generally accepted as symbolizing the taking possession of the kingdom. ⁽⁶⁾ Frankfort, for his part, while accepting Sethe's views in general, considered that the whole drama was a 'Mystery Play of the Succession' and denied that the concluding scenes had any connexion with burial, maintaining that in reality they were concerned with the transfiguration of the king's predecessor. It has always been recognized that the traditional interpretation of the drama

5. Myth, Ritual, and Kingship: Essays on the Theory and Practice of Kingship in the Ancient Near East and in Israel, 1958, Chapter: The kingship rituals of Egypt, by H. W. Fairman, pp. 74-75

6. Ibid. p. 79

involved very great difficulties: it is not easy to discern any logical development of the drama, and as a coronation play it diverges very greatly from much that we know about the coronation, for it omits many of the most important ceremonies, and even the affixing of the crown is merely given a passing reference and no more. Moreover, the figure of the king, consistently shown in his boat, is never depicted as a living being and the king himself is never clearly stated at any point of the drama to take an active part in it. ⁽⁷⁾

James: It is significant that it was at 'The Season of Coming Forth', after the raising of the Djed-column at the Khoiak festival, that the very ancient Feast of Sed was held periodically to rejuvenate the occupant of the throne. Precisely at what intervals it was celebrated is difficult to determine. It has usually been assumed to have been thirty years, but in the reigns of Ikhnaton, Thutmose II, and Ramesses II references are made to the repetition of the rite much more frequently. It is probably the oldest festival of which any traces have survived, going back before the time of Menes. If Osiris himself did not play any part in the observance, it was very intimately associated with his Mysteries, and the vestures and insignia of the king were unquestionably Osirian in appearance, even though as Dr. Kees has contended, the robe, crook and flail were the characteristic adornments of the king in his festive garb, and Osiris was so arrayed because he was the king par excellence. The Sed Festival, in fact, was essentially a royal rite held for the purpose of rejuvenating the reigning Pharaoh by a reinvestiture to confirm his beneficent rule over Upper and Lower Egypt as first accomplished by Menes. What may have lain behind it in the prehistoric past cannot be ascertained. As the purpose of the Sed Festival appears to have been the renewal of the occupant of the throne in the kingship, and all that this involved for the country and the seasonal sequence in the agricultural year, rather than the establishment of the succession as in the coronation rite, it was dominion over the forces of nature which he controlled and the maintenance of the beneficial relations between heaven and earth, that had to be secured by the periodic regeneration ritual. ⁽⁸⁾ The Osiris myth does not seem to have been re-enacted in the Mysteries, and it is more likely that the Pharaoh functioned in the capacity of Horus rather than in that of Osiris, notwithstanding his investiture with the costume and insignia of Osiris. Nevertheless, the Osirian theme was inherent in the observance as it was performed to renew and strengthen the life of the king and to re-establish him in his divine office. Indeed, not a few Egyptologists and anthropologists have maintained that the essence of the rite was the identification of the Pharaoh with Osiris. What, however, is clear is that it was essentially a royal regenerative jubilee rite to bestow renewed vigour upon the occupant of the throne as the divine dynamic centre of the nation. Hence the declaration: 'Thou beginnest thy renewal, beginnest to flourish again like the infant god of the Moon, thou art young again year by year, like Nun at the beginning of the ages, thou art reborn by renewing thy Festival of Sed. In the Nile valley the monarchy was the consolidating and stabilizing element in a static civilization, the cosmic centre of the divine order established at the creation, so that the Pharaohs were regarded as the gods they embodied in their several manifestations and syncretisms. They were, in fact, virtually the incarnation of all the deities of Upper and Lower Egypt, and when the royal solar theology was Osirianized in the Sixth Dynasty (c. 2440 B.C.) and they reigned as the living Horus, they succeeded to all the divine prerogatives conferred upon the son of

7. Myth, Ritual, and Kingship: Essays on the Theory and Practice of Kingship in the Ancient Near East and in Israel, 1958, Chapter: The kingship rituals of Egypt, by H. W. Fairman, p. 82

8. Seasonal Feasts and Festivals, 1963, by E. O. James, pp. 59-61

Osiris by decree of the heavenly tribunal, as well as those of the solar creator Amon-Re in his cosmic aspects. It was this fullness of divinity that gave the throne its amazing strength, vitality and cohesive influence, and made the Pharaoh a unique personality isolated from the rest of the community and yet the dynamic centre and the mediator between heaven and earth.

⁽⁹⁾ The main episodes in the coronation rite of Hatshepsut are represented in the reliefs which show the white crown of Lower Egypt, and the red crown of Upper Egypt being placed on her head by the priests impersonating Horus and Seth, or Horus and Thoth, after preliminary purifications. So arrayed she sat on a throne in the sanctuary between the two gods of the south and the north (i.e. Horus and Seth) with the lotus flower and bunches of papyrus as emblems of Lower and Upper Egypt tied together under her feet to symbolize the union of the 'Two Lands' over which she was to rule. Holding the scourge and flail of Osiris she is shown in the next scene led in procession round the walls of the sanctuary to indicate her taking possession of the domains of Horus and Seth, before being led to the shrine of Amon to be embraced by her celestial father. ⁽¹⁰⁾

Bleeker: The hb sd is generally, though wrongly, considered a sort of regnal jubilee and every royal jubilee refers back to the original investiture, it is necessary for a proper understanding of the hb sd to become acquainted with rituals to which the last-mentioned festival is said to be connected. The coronation ceremony seems to have consisted of a threefold ritual, alleged to go back to the establishment of the first king, Called Menes or Narmer. In any case the rituals date from time immemorial, for they are already mentioned on the stone of Palermo. First of all the prince twice 'appeared', as it was called, wearing successively the white crown of Upper Egypt and the red crown of Lower Egypt, and took his seat in the chapel designated for the occasion. The action evidently symbolized his assumption of rule over both parts of Egypt. Secondly there occurred in the presence of the king a ritual called 'the union of the two lands', which was performed by two priests who represented Horus and Seth or Thoth. This ritual was partly a reference to the historical deed of the first king, who fused the two parts of Egypt, and partly, too, the actualizing of the idea that life can exist only by reconciling the warring brothers Horus and Seth – who according to the myth fatally wounded each other but allowed themselves to be reconciled, i.e. by the connexion of life and death. The third ceremony was the circuit of the walls. This, too, must have been an archaic ritual dating from the time when the first kings, who resided at Memphis, had a high wall built to impede the attacks of the inhabitants of the Delta. Presumably the new king walked around this wall not only to inspect it and to take possession of his residence, but primarily to renew land and people and stimulate divine life by means of this magic-religious circumambulation. ⁽¹¹⁾

It is not surprising that the hb sd has time and again formed the subject of studies in Egyptology, for it is both a momentous and mysterious festival. The eminent significance of this festival can be gauged from the fact that it was celebrated again and again in the long course of Egyptian history. With the passing of time, the ritual admittedly grew richer and more extravagant, but the basic pattern remained unchanged. The hb sd has always *fascinated the researcher*, because the archaic ritual then performed is something of an *enigma*. Conceivably enough, an explanation was sought. But not one of the explanations so far put forward is really satisfying. In itself that is sufficient reason for scrutinizing the hb sd once

9. Seasonal Feasts and Festivals, 1963, by E. O. James, pp. 61-62

10. Ibid. p. 64

11. Egyptian Festivals, 1967, by Claas Jouco Bleeker, pp. 95-96

more. And more critically than hitherto. In my opinion, the authors who tackled this subject did not take enough account of the nature of the data they possessed. Firstly it should be properly realized that there is no Text which accurately describes the course of this festival. This is a remarkable phenomenon. It demonstrates that religious reflection was weak among the ancient Egyptians and that their consciousness of religion found expression mainly in cultic rituals. Sometimes the representations are accompanied by the assurance of the godhead in question that she grants the king the celebration of a million sd festivals. This hyperbolic expression, which repeatedly occurs as victory blessing in later times, naturally reveals nothing about the celebration of a hb sd.⁽¹²⁾

The solution of the problem is hampered by the circumstance that the material is mainly figurative. Apart from lapidary inscriptions, there are no explanatory texts. There remain a number of rituals which clearly are of central significance. These are as following:

- a) The donning of the sd robe of the royal four-threaded fabric. The king apparently put on this short mantle of an archaic design in his palace before ascending the throne.
- b) The king sitting on the throne in a chapel, reached by stairs, wearing alternately the red and white crown.
- c) The cultic dance of the king. The king has taken off the sd robe and is clad in a short kilt to which a tail is attached; in a solemn dance measure he moves four times around a field.

These three rites form, without a shadow of doubt, the *nucleus* of this hb sd.⁽¹³⁾

The first point to be noted is that the hb sd was celebrated according to a twofold order. There were two series of rituals, one for Upper Egypt and one for Lower Egypt. In the hb sd of Osorkon II, the patrons of the two series of rituals are Ptah and Amon respectively. This is self-evident, for Ptah is the lord of Memphis, the principal city of the North and Amon is the leading god of Thebes, the capital of the South. This dualism is understandable, because, since ages long past, Egypt was accounted to be the fusion of two kingdoms which were united by the first king, Menes or Narmer. This dualism not only had historical origins and geographical grounds, it also had an ideal, religious significance. It expressed the tension between life and death, which are two and yet one in the divine life that emerges from death. The aforesaid dualism can easily be discerned in the hb sd of Neussere and of Osorkon II. In the celebration of Amenhotep III the relationship between the rituals and Upper and Lower Egypt is not transparently obvious. Nevertheless there is a measure of parallelism in these rituals. It cannot be mere coincidence that the reliefs are distributed over the right hand and left hand walls of the second chamber of Kheruef's grave and that the king is twice portrayed sitting on his throne, even though he wears the double crown.⁽¹⁴⁾ It should be questioned whether a direct connexion really did exist between the hb sd and the accession to the throne. It is said that the rituals of the coronation were repeated during the hb sd. Is this really true? There are good grounds for doubt. Assuming the traditional picture of the coronation is correct –actually there are several obscure points, and the impression is that the customary presentation of the matter is a harmonization of disparate data –then its structure is as noted above, determined by three rituals: (a) the 'appearance' of the king; (b) the union of the two lands; (c) the circuit of the wall. Now it is at once obvious that the second ritual is not included in the three famous examples of the hb sd.⁽¹⁵⁾

12. Egyptian Festivals, Brill, 1967, by Claas Jouco Bleeker, pp. 96-98
 13. Ibid. pp. 110-101

14. Ibid. p. 107
 15. Ibid. p. 111

Inevitably one wonders why the Egyptian king celebrated this festival. Since the hb sd was celebrated at irregular intervals, no starting point for study can be found in the cycle of the reasons or in the regular course of the life of the king or his people. The motive must have been particularly urgent, for otherwise such kings of great caliber as Sesostriis III, Amenhotep III and Ramses II, who were talented but also realistically-minded statesmen, would never have felt it necessary to conduct this festival personally. What exactly the critical phase in the lives of the pharaohs was that motivated the celebration of the hb sd is not revealed anywhere in the texts. And conjecture is *useless*. Nevertheless the irregularity of this festival is in itself an indication that there were cogent reasons for doing so, even though the cause of the urgency remains *untraceable*. Now and then the student of the history of religions has to be content with a *non liquet*, (or simply; have no answer). ⁽¹⁶⁾

Light can be thrown on this matter by considering the question of the influence of the ideas that determine the structure of the Egyptian festivals: (a) the dramatic character; (b) the magic tenor; (c) the function of the mythic ritual pattern and (d) the element of mystery. Regarding the first point, it has become abundantly clear that the hb sd was not a sacred drama, though it was a complicated ritual which must have made a highly dramatic impact. It must have enthralled the people who were actively involved as well as the onlookers, who were more passively affected by the fascination of this colourful cultic manifestation. As to the second point, the magic tenor is everywhere perceptible. The king celebrates rituals which are not merely of a spiritual quality, rituals which are also aimed at evoking divine life. The third point, the mythic-ritual pattern, is not difficult to formulate. The dominating idea is the high-priestly office of the pharaoh which must be renewed. From this mythic concept evolved a series of rituals woven by the Egyptians into an artistic cultic fabric, which effected the desired renewal. Lastly, it seems likely that this festival contained an element of mystery. The supreme moment was the arraying of the king with the sd robe. This action is mentioned in the texts but it is nowhere given concrete expression. Was this the Arcanum concealed from the eyes of the festival-goers? ⁽¹⁷⁾

Shafer: The rituals of the Sed-festival originated in Predynastic times and were celebrated throughout Egyptian history. Typically, a king first observed the festival after thirty years of rule and then triennially; however, a number of kings followed an idiosyncratic pattern. Elements of the rituals are known, but their exact sequence and content are a mystery (which the kings intended) and a topic of scholarly debate (which the kings did not intend). The central episode of the festival was the ritual death and rebirth of the king. Many scholars suppose that in prehistorical times a king whose powers had waned was put to death and replaced by a strong young successor whose vigor had been proven through some test, perhaps a hunt. But in the historical periods, the death of the king was always figurative, symbolized by his temporary disappearance or by the burial of his ka-statue. When the king reappeared, he demonstrated that his reinvigorated self was fit by running three or four laps of a ceremonial course. He was escorted to the double throne, which was set between two rows of shrines, one for the gods of Upper Egypt and one for the gods of Lower Egypt. There he was crowned King of Upper and Lower Egypt. The courtiers swore allegiance to him, and the gods blessed him. The king gave offerings to the gods. He visited the chapels of Horus and

16. Egyptian Festivals, Brill, 1967, by Claas Jouco Bleeker, p. 122

17. Ibid. pp. 122-123

Seth and received four arrows of victory. To ward off enemies, one arrow was shot toward each cardinal point. ⁽¹⁸⁾

Arnold: Numerous representations attest that the assembly of the Followers of Horus played another, even more important role during the Sed-festival. This ceremonial regeneration of the king's divine powers was carried out, ideally, thirty years after his coronation or appointment as official successor to the throne. Apparently the rites of this renewal of the royal reign were also performed in the fortress of the gods, where the gods again arrived in the boats that play an important role in this ceremony. The gods were then escorted by the priests of their home towns, who gave the festival the aspect of a synod of priests. These powerful rites, which influenced the nature of Egyptian kingship until the end of pharaonic rule, could culminate in a ceremonial death and rebirth of the aging king. The Sed-festival certainly represented an even more important motive for the construction of the funerary enclosures, for these unique ceremonies were believed to regenerate the king's life and reign not only in this world but also in the next. Even as late as the reign of Senwosret I, the Sed-festival was celebrated in a fortress of the gods, the name of which ("Senwosret I Is Viewing the Two Lands from the Height") was still written inside a fortresslike hieroglyph. ⁽¹⁹⁾

Bell: The life cycle of some beings was construed to occur within sacred time rather than secular time. The divine King and the other gods participated in an eternal cycle of death and rebirth in which they maintained their personal identity-a characteristic that set them apart from the world of mortals. During the Sed-festival, the living king, as part of his eternal cycle, underwent a ritual death and rejuvenation. In the rite's critical climax, the king experienced the nadir of his strength; during his moment of almost simultaneous death and rebirth, he returned fleetingly to the chaotic state. This was Egypt's time of greatest danger, when the success or failure of the rite-the very fate of the world-hung in the balance. An almost unbearable tension gripped the priests at the service and the people who waited outside, and when the king reappeared, successfully rejuvenated, their high excitement and enormous relief quickly turned to jubilation. ⁽²⁰⁾

Mojsov: The Heb Sed appears to be a play-acting substitute for the king's ritual death, in which a statue was used as a surrogate for his body. The theme of the Heb Sed is so closely related to the Osiris myth that one cannot help but wonder if it was usurped from Osiris. While sparing his life, the Heb Sed endowed pharaoh with the vestments of divine kingship. ⁽²¹⁾

18. Temples of Ancient Egypt, 1997, Chapter 1: Temples, priests, and rituals: an overview, by Byron E. Shafer, p. 27

19. Temples of Ancient Egypt, 1997. Chapter 2: Royal cult complexes of the old and middle kingdoms, By Dieter Arnold, p. 39

20. Temples of Ancient Egypt, 1997. Chapter 4: The new kingdom «divine» temple: the example of luxor, by Lanny Bell, p. 130

21. Osiris: Death and Afterlife of a God, 2005, Bojana Mojsov, p. 12

2.0 The essentiality of Heb-Sed

Two statements of Bleeker summarize the problems the scholars faced in their investigation of *Sed-Festival*, which are: "The solution of the problem is hampered by the circumstance that the material is mainly figurative" and "What exactly the critical phase in the lives of the pharaohs was that motivated the celebration of the hb sd is not revealed anywhere in the texts." Venturing into penetrating the never penetrated figurative material is now within reason only by the aid of the discoveries and reinterpretations documented in the preceding chapters. The "*Lintel of Amenemhat I*" from his pyramid temple at el-Lisht with the representation of enthroned king at the Sed-festival is the long waited enlightenment after ages of obscureness. The lintel is investigated as if looking to us, (fig. 52A, 52B).

2.1 Episode I: The Reconciliation Ritual

At the right side of the lintel (fig. 52A) Amenemhat I in the right pavilion, wearing the white crown and sitting on a throne ornamented by the hieroglyph of *Sma-Tawy*. In front of him, stands the standard of the Horus-falcon with two arms extended from it. The hand of the right arm holds the ankh and the sceptre and a bundle of the *Shen* hangs down from the elbow. The left arm is hand-delivering a sweeper to Amenemhat I. The hieroglyph of "Two Lands" is shown inscribed at the upper side of the right pavilion.

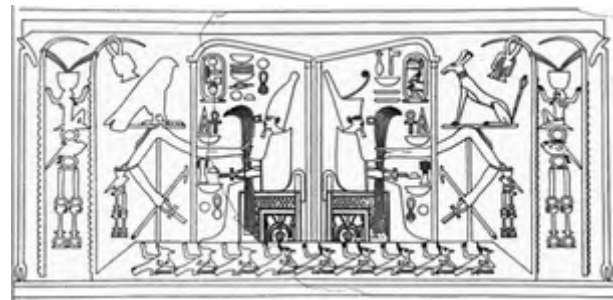


Fig. 52A Lintel of Amenemhat I Drawing after Barry Girsh
Temples of Ancient Egypt

The hieroglyph of "Two Lands" is shown inscribed at the upper side of the right pavilion.

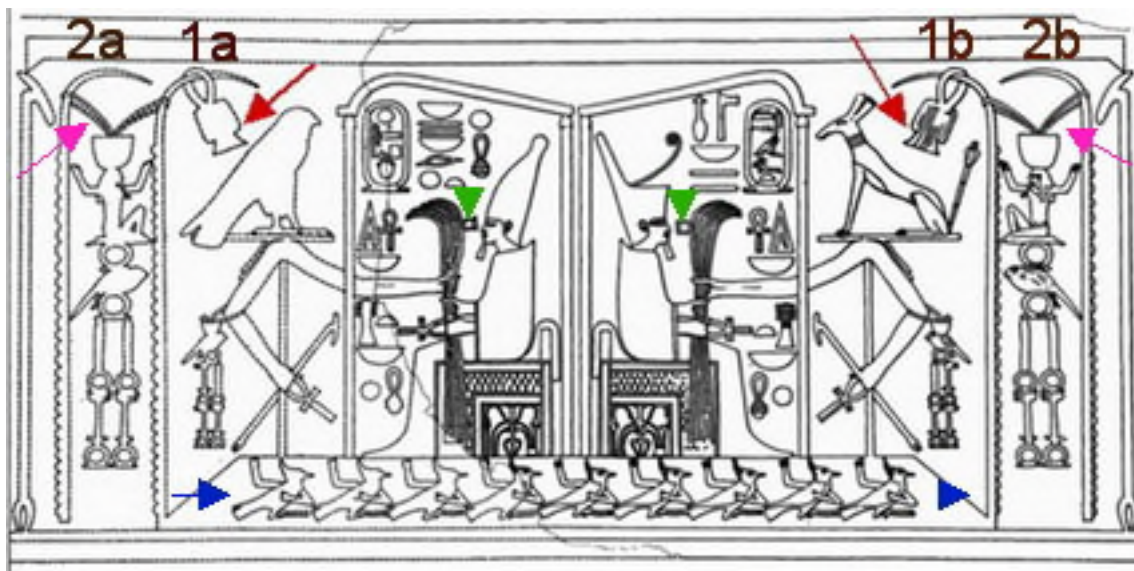



Fig. 52B Lintel of Amenemhat I

At the left side: Amenemhat I in the left pavilion wearing the red crown. The throne is identical to that of the right pavilion. In front of him stands the standard of Seth-animal with two arms performing the same act in the right pavilion. The hieroglyph of Lord of the Two Lands is inscribed at the upper side of the left pavilion.

The scene just described is bordered at each side by the well-known notched palm-branch of Seshat, (1A-1B), (fig. 52B). It is extraordinary to encounter the *Primogenial Soul-Tet* dangling from the curved top of each palm-branch, (red arrows). The emplacement of Isis-Tet, as believed in Egyptology, is an eye-opener that should have shaken the thoughts of the scholars' long time ago nevertheless; it has gone unrecognized or inexplicable. Genuinely, the top end of the two notched palm-branches (1A-1B) is curved inward denoting the integrity of the episode being performed in-between. Have we noticed the *shen* sign  (green arrows) that is attached to both sweepers? It is a notion of spiritual undertaking and right now, we are witnessing the first and the mandatory episode of the Sed-festival, which is the rite of reconciliation of the twin-forces i.e. the "two-land soul". It is not the king in flesh that we are viewing. They are the twin-forces of his soul, concomitantly acting in the impenetrable darkness. Both are receiving and tightly holding the sweeper. Willingly, enthusiastically, and honorably, they are sweeping the enemies *within*. The venture of the sweepers is seen under the ground line of this episode, (blue arrows). The evildoers *within* are fleeing away in replication of Icon 3 of Narmer palette.

2.2 Episode II: The Consecration of Lordship

Looking at the farthest borders of the whole scene, we notice at each side a large *was-sceptre*, followed by a notched palm-branch (2A-2B), then by a vertical column of hieroglyphic signs. On top of this hieroglyphic column and of particular notice at both sides; the *double-string* (pink arrows) that ties the outer notched palm-branches (2A-2B) with the interior notched palm-branches (1A-1B). The interior notched palm-branches (1A-1B) have distinctly demarcated the interior scene where there is no direct reciprocity between the inward proceedings and the outer notched palm-branches except for the *double-string* at both sides. On that account three questions arise: A. what is the significance of the *was-sceptre twins*? B. To whom the outer notched palm-branches (2A-2B) belong? C. what sort of interconnection between the outer and the interior palm-branches? Nor we are in bewilderment. Amenemhat I endowed his lintel with two insinuations. First: The interior pair of notched palm-branch (1A-1B) is of spiritual essence. Second: The interconnection between the outer pair and the interior pair or literally with the soul of the king authenticates the spiritual nature of the outer pair (2A-2B). Hence we are contemplating an entity of spiritual nature.

2.3 The Drama of Horus and Seth in Scholars' Writings

Sweeney: The Contending of Horus and Seth is known to us from a papyrus from the mid-twelfth century BC. It is a satirical account of the lawsuit between the god Horus, rightful heir to the crown of Egypt, and his uncle, the god Seth, who has usurped the crown by murdering Horus' father, Osiris. This was one of the central myths of ancient Egypt, expressing values very dear to the Egyptians, such as justice and family solidarity. In this text, however, procedure in the divine court is far from ideal. One inconclusive confrontation follows another. Seth constantly delegitimizes the legal process by insisting that the verdict should be reached not in court but by a trial of strength between Horus and himself. Moreover, the chief god, the Lord of All (here also known as Pre-Harakhte and Atum), secretly favours Seth. Whenever a verdict in favour of Horus is reached, the Lord of All refuses to accept it and disrupts the discussions by getting angry, stalling, or falling silent. This story is a literary

narrative incorporating previously existing elements of the conflict between Horus and Seth, such as Seth tearing out Horus' eyes, the homosexual incident between Horus and Seth, and the battle between Horus and Seth in the form of hippopotami, to mention a few incidents among many. The pragmatic behavior of the characters in the story is thus dictated to some extent by earlier precedents and by the gods' established roles. Seth appears as the opponent of Horus, rather than Thoth or Shu, in keeping with the well-established rivalry between Horus and Seth. Appropriate behavior is assigned to the gods in keeping with their already established roles-Thoth, god of justice, consistently asserts correct procedure in court and comes to the aid of Horus, whereas Seth, god of chaos, behaves disruptively. When mythical events were incorporated into narrative, dialogue and additional incidents must have been added to bridge the gaps in the story. The Contendings of Horus and Seth would thus seem to be based at least in part on slightly earlier narratives. On the other hand, these narratives have undergone various degrees of adaptation and reworking and are melded with other incidents to form a narrative whole. ⁽²²⁾

James: It would seem that Seth was the god most widely worshipped among the indigenous population in Upper Egypt, the eastern Delta and Libya in prehistoric and early dynastic times. Genealogically he was the son of Geb and Nut, the Earth-god and the Sky-goddess, and before his followers were confined to the south by the Asiatic invaders, probably he held sway in Lower Egypt as well as in Upper Egypt, Libya and the adjacent desert region. At first his followers appear to have been on friendly terms with the worshippers of Osiris and Horus, their respective gods being related to each other as members of one and the same family. It was not until later that strife broke out among them, represented mythologically as Seth killing Osiris and engaging in mortal combat with Horus. He then became the malevolent incarnation of evil (Typhon) in perpetual conflict with the beneficent forces personified in Osiris, the author and giver of life. James: Seth, on the other hand, was a Storm-god and Rain-god originally personifying the sky and the weather, and when Osiris was equated with the life-giving waters of the Inundation (the Nile), he had to be suppressed as a serious rival of the Osirian cultus, which was firmly established by the Twelfth Dynasty. During the Hyksos period his popularity was restored, being the counterpart of the Semitic Baal, but despite sporadic revivals in the Nineteenth Dynasty, during the reigns of Seti II and Rameses I and II, his worship declined in the Twenty-second Dynasty until in the Saite period (c. 663-525 BC) he was identified with Apophis or Typhon, the Egyptian devil. Therefore, in spite of his great antiquity and his status as a Sky-god and Weather-god, Seth was destined to play a declining role, the Nile valley depending on the inundation of the great Osirian river for its fertility and rain being regarded with intense disfavour as the scourge of a malign power. ⁽²³⁾

Karavites: The Egyptian myth of Seth where Seth poses as the antagonist of the sky god Horus is as ancient as the Pyramid Texts. The Hostility between the two gods grows in history and by the Hellenic period Seth has become almost entirely evil. Some scholars insist that the two divinities stand for ecological antithesis. Seth represents the dry desert and Horus or Osiris the black fertile land of the Nile. The themes of opposites, of good and evil as supernatural forces, are frequently complementary in the Near East. The basic premise is that

22. JEA Vol. 88 (2002), Gender and Conversational Tactics in "The Contendings of Horus and Seth" by Deborah Sweeney pp.143-145

23. The Ancient Gods: The History and Diffusion of Religion in the Ancient Near East and the Ancient Mediterranean, 1960, by E. O. James, p.72-73

all things, good and evil alike, rise from God's scheme. But to the extent people feel that God is good they do not wish to ascribe evil to Him. They therefore postulate an opposite force, independent from God but subject to Him, as the force to which they ascribe evil. The coincidence of opposites is frequently expressed by the notion of war in the universe⁽²⁴⁾

Lloyd: The points of contact between the classical texts and hieroglyphic references are close for us to accept that they are both talking about ritual fights between two bulls in which the victor was regarded as an embodiment of Horus and the vanquished as an incarnation of Seth. There is a striking parallel to the present situation in the *Contendings of Horus and Seth* where we find both contestants assuming the form of a hippopotamus in order to pursue their struggle against each other. Indeed, such an identity of form is rich in symbolic significance. By the very fact that Horus and Seth are closely related in blood, yet engaged in continual strife at its deepest level of meaning, embodies the concept of a cosmic unity compounded of two inseparable but conflicting aspects. By postulating the same theriomorphic incarnation for the mythical embodiments of both these aspects the Egyptian has provided a striking ritual formula for expressing this concept of cosmic dualism in cosmic unity.⁽²⁵⁾

Assmann: The political myth of Horus and Seth is one of conflict rather than one of good and evil, of exclusion and annihilation. Seth is never excluded. On the contrary, he is integrated into a holistic concept of sovereignty combining death and life, violence and law, Upper and Lower Egypt, desert and fertile ground, magical and political force, and war and peace. During the Ramesside period, the political aspect of Seth changes in a direction that will become of decisive importance in the Late period. In order to better understand this semantic transformation of the figure of Seth, one has to travel back centuries in time. The Ramesside kings themselves took this step. King Seti I erected a stela commemorating the four hundredth anniversary of the installation of the cult of Seth-Ba'al in Avaris. It is perhaps the first erection of such a commemorative monument in recorded history.⁽²⁶⁾

Russell: Sibling deities in mythology are almost always to be taken as doublets of the same being, so that Seth is one half of a divine personality whose other half is a variously represented as one or another of the Horuses or as Osiris. Seth and Horus were worshiped together in the early dynasties, and their twin natures sometimes represented in one two-headed deity. As Horus' alter ego, Seth defends the high gods against evil and is responsible for rescuing Re from the attack of the evil serpent Apep. But the Seth/Horus doublet twins and comes into conflict. Being a violation of *maat*, this disharmony is evil and must be resolved. Horus the sky god and Osiris the dying and rising savior god were very popular and on the whole represent "good." That Seth is in conflict with his "good" doublet means that he himself has to be to some extent "evil." He therefore set about to do the opposite of what is needed: rather than seeking union and harmony with Horus/Osiris, he seeks to destroy his adversary. Seth tricks Osiris into getting into a large chest, locks it up, and sinks it in the Nile, but Osiris' wife/sister Isis recovers the body and resurrects it. Osiris had to die that he might live and that his resurrection might give hope to mankind. Seth's killing of Osiris is thus necessary act, but one which, as with Judas Iscariot later, is not imputed to him as a virtue.

24. Evil, Freedom, and the Road to Perfection in Clement of Alexandria, 1999, by Peter Karavites p.19

25. *Hommages à Maarten J. Vermaseren*, Volume 2, Brill, 1978, Alan. B. Lloyd P.624-625

26. *Of God and Gods: Egypt, Israel and the rise of monotheism*, 2008, by Jan Assmann, p. 40

While Osiris is dead, Isis bears a son, Horus the younger, who is conceived without intercourse, or else begotten by Osiris during his death. Horus the Younger now becomes the adversary of Seth—in other words, the other, "good," half of the divine Horus/Seth doublet. Seth tries unsuccessfully to murder Horus as a baby, and when Horus grows up he summons a great host to fight against his ancient enemy. In the end the two meet in a mortal combat, during which they mutilate each other. Horus castrates Seth, so depriving him of his power, but Seth in turn mutilates Horus, he tears out Horus' eye and buries it. Both gods suffer from their bloody fray. That each loses a vital organ is a sign that their battle was a divine error. What is needed is not a struggle between the two parts of the divine nature but rather an effort of harmony, centering, union. Only through peaceful centering, through a coincidence of opposites that again renders the divine nature whole and one, can the entity Horus/Seth be restored. The opposition of Horus and Seth was perceived as a series opposites—heaven against earth, fertility against sterility, life against death, earth against the underworld—but never, at least not until the late period when the original myth had been altered, sheer good against sheer evil. Seth stands somewhere in the spectrum between Trickster and Devil. ⁽²⁷⁾

Patton: The Ramesseum Dramatic Papyrus, the ritual section of Shabako Stone and a text from the temple of Edfu; all three texts are focused on the conflict between the gods Horus and Seth. This metaphorical presentation of the divinely sanctioned order was a larger part of royally sponsored propaganda, and so perhaps it should not be surprising to see such didactic writings made into ritual performances carried during various ceremonies. The whole Dramatic Ramesseum Papyrus has been interpreted as part of the ritual associated with the royal Sed Festival. Such a connection helps explain the constant mythological references in the papyrus to the triumph of Horus over Seth. That the text had something to do with the king claiming his right to rule over Egypt is obvious, but anything beyond suggesting that we have here the script for part of a religion ritual would be mere guesswork. ⁽²⁸⁾

Schnusenberg: The Elder Horus was a warrior-god as well as a divine king. It is believed that this exploits had an historical basis in Predynastic times when the Horus-King of Heliopolis fought wars with Seth-King of Ombos in Southern Egypt. Later, under the influence of the Heliopolitan sun cult, the warrior-god of Edfu, Horus the Behdetite, was equated with the son of the sun-god Re. Therefore the enemies of Re whom Horus, the warrior-god, destroyed in an ancient act of "smiting the enemy," thus protecting the sun-god and creation. Under the equally powerful influence of the myth of Osiris, Horus the Behdetite was identified with the youthful Horus, son of Osiris and Isis. Thus, the battles he once fought against his own enemies and those of the sun-god were transformed into the war of revenge that he waged against the murder of Osiris. ⁽²⁹⁾

Russell, in a variant title: No Egyptian deity ever became the principle of Evil, but one god, Seth, displays the destructive element more than the others. From an early time in the development of Egyptian religion, Seth was an enemy of the sky god Horus. Horus was a god of northern Egypt, the low country where the Nile spread out in black, fertile, tillable plains. Seth was a god of the dry, arid south, where the red deserts stretched lifeless to the rocky, burning mountains on the horizon. Because of Seth's association with the desert, he was usually portrayed as a reddish animal of unknown identity, and redhaired people were considered in some special way his own. As Egyptian religion developed, Seth came to be

27. *The Devil: perceptions of evil from antiquity to primitive Christianity*, 1987, by Jeffrey Burton Russell, pp. 80-82

28. *The Origins of Theater in Ancient Greece and Beyond: From ritual to drama*, 2007, Part III, Essay 12 by Kimberley Patton, p. 274 & 277

29. *The Mythological Traditions of Liturgical Drama: The Eucharist as Theater*, Paulist Press, 2010, by Christine Schnusenberg, p. 45

identified more and more with the power of death and locked in endless struggle with Horus or Osiris, gods of goodness and life. Still, the Egyptians did not lose the sense that the gods represented one divine principle. The deadly enemies Seth and Horus were also perceived as brothers, twins, doublets, sometimes even as one god with two heads. The Egyptians were torn between two solutions. In one, they united Seth and Horus as one god, but this answer left the persistence of dissension in the cosmos unexplained. So they also considered another solution, one in which Seth seeks to restore the cosmic unity, but in all the wrong ways. Here Seth's role approaches that of Satan. Seth seeks to resolve the conflict by destroying his adversary, whether Horus or Osiris. The struggle between desert and fertility, death and life, south and north, the underworld and the earth, had begun to prefigure the Judeo-Christian struggle of good against evil. From the Egyptian point of view, the cosmos could not be resolved by bloody conflicts but only by peaceful centering and integration. True to the actual state of the world, the myth, the myth relates no such reconciliation. The civilization that arose in Mesopotamia, where both human conflicts and natural disasters were far more frequent than in Egypt, saw the cosmos as far more fundamentally unsettled. Egyptians had to explain a world in which evil intruded into divine harmony, the Sumerians and Babylonians one in which harmony was barely visible at all. ⁽³⁰⁾

Zandee: In his review of the book *The Conflict of Horus and Seth* by J. Gwyn Griffiths, 1960, wrote: An original historical and not a cosmological meaning is to be assigned to the legend of the conflict. Clear traces of the identification of the eye and the crown are found. Further internal evidence for a historical interpretation is found in the frequent references in the Pyramid texts to the incorporation of Horus and Seth in the King. The two gods are also depicted as co-operating for the King's good. Both these phrases suggest that the legend of the conflict and reconciliation stands in close relationship to an important fact in Egyptian history, namely the formation of a united nation. Other interpretations, astral, vegetation myth and moral are secondary. Equations with other myths of a cosmological character, such as the fight of Marduk with Tiamat, which were also enacted in ritual, are impossible. Predynastic evidence, based on representations on maceheads and palettes makes it possible to postulate the following stages in Predynastic history: 1) Horus and Seth hold sway in separate cult-places only, perhaps in Upper Egypt; 2) Their power spreads, especially that of Horus in Lower Egypt, and strife between their followers leads to the recognition of the two divisions of Egypt as their respective "portions"; 3) Egypt is united under the protection of the two gods, after further strife in which the Lower Egyptian Horus is victorious; 4) A further breaking apart leads to a second unification under the presiding sway of Horus, this time from Upper Egypt. The Osiris myth has no historical background. The legend suggests that patrilineal succession is to be attributed to the ancient Egyptian society on account of Geb's role in the conflict. Egypt was much earlier united than Mesopotamia. The union was not absolute and centralized in Predynastic times, but admitted local autonomies. There was a gradual increase of contact between communities and larger political units were formed. The sense of reconciliation and unity, brought about by the fusion of clans and tribes and of the 'Two Lands', is clearly expressed in the text of the Shabaka Stone. ⁽³¹⁾

Griffiths: The cults of both Horus and Seth are attested in Upper Egypt during the Predynastic period; at least the Horus-falcon and the Seth-animal are represented in the

30. *The Prince of Darkness: radical evil and the power of good in history*, 1992, Jeffrey Burton Russell, pp. 13-15

31. *Bibliographie Égyptologique Annuelle*, 1960, Brill, 1962, by Jan Zandee, 112

Naqada I culture, and Horus is prominent in the Naqada II culture as well. Some light can be derived from the Predynastic or protodynastic slate palettes such as that from Hierakonpolis which shows the destruction of hostile cities by animal gods. The town which the double falcon is destroying is probably Lower Egypt for it bears a papyrus-clump. There are other signs that the conquered towns belong to Lower Egypt. Furthermore, the Narmer Palette symbolizes an Upper Egyptian victory with Horus, presumably, as the Falcon deity of the victorious king. This Predynastic evidence can therefore be summed up as indicating an Upper Egyptian alliance including the followers of Horus, Seth and Min; the alliance was the successful foundation of the union of Egypt under Menes. It is possible that this union was preceded in prehistoric times by another union of the whole of Egypt and that the war of which the Narmer Palette represents the conclusion was one which broke up the first union. It was Gardiner who called attention first to the evidence for a Predynastic union on a Cairo fragment of the Annals Stone. If this evidence be accepted, it seems that the conflict of Horus and Seth will have to be dated to the era before the Predynastic union, since the followers of the two deities were apparently joined in an Upper Egyptian alliance in the period immediately prior to the union under Menes. Nor must one exclude the possibility that one or other of the two gods had been previously connected with Lower Egypt; probably this was Horus. How does the cult of Osiris fit into this historical, albeit hypothetical, picture? It does not necessarily fit into it at all. The myth of Osiris has been shown to be different in origin from the Horus-myth, and their conflation in the Pyramid Texts is a process that can be seen at work. It follows that if the Horus-myth is a legend reflecting, in the first place, political struggles, the same need not apply to the Osiris-myth. In fact there is no evidence extraneous to the myth which calls for such an interpretation in this case, as contrasted, in the Horus-myth, with the evidence of the royal titular and the early slate palettes. When Sethe boldly explains the Osiris-myth on historical and political lines, he is therefore not only ignoring the mythological fusion which has taken place; he is also proffering an explanation which is unsupported archaeologically. Sethe envisages two Predynastic unions, the first under Osiris the god of Burisis, who was originally a king but was deified and assimilated to the nome-god Andjety. Upper Egypt under the leadership of Seth then broke away from the union, but lower Egypt, under Horus, the leading god of the Western Delta, put down the revolt and established a second united Kingdom centered on Heliopolis. ⁽³²⁾

2.4 The Genesis of the Egyptian Civilization

By the time of population multiplication, the advent of proper writing and the evolvement of kingship order, ancient Egypt witnessed an upsurge of philosophical and national idiosyncrasy. Momentously, the Egyptians brought to light the conception of Spiritual Egypt and advanced the doctrine of the *Soul of Egypt*, a doctrine that stands solitary in human history. The Egyptian erudition of the human soul has been the course in devising the *Soul of Egypt*. As with the divine doctrine of the human soul, the *Soul of Egypt* embodied two antagonistic forces; the righteousness force incarnated in Horus and the evilness force incarnated in Seth. The Egyptian doctrine of the *Soul of Egypt* has been termed *Tawy*; the term that has been translated as the *Two Lands*. Echoing the battlements of Hunters Palette, Battlefield Palette, and Narmer Palette; the contending of Horus and Seth has been narrated by different authors in contrastive constructions of metaphorical interpretations. The core of

32. The Origins of Osiris and His Cult, 1980, by John Gwyn Griffiths, pp. 122-123

the drama, irrespective of whatever manuscript version, has been the triumph of Horus over Seth and securing the throne of the *"Two-land Egypt"* by the verdict of divine jury. Consequently, the title *"Lord of the Two-Lands"* has been ordained to Horus.

So early, the Egyptians reckoned their *"Egypt's two-land Soul"* has been, by divine decree, reconciled, pacified, harmonized, and orchestrated by Maat. Throughout the Egyptian history till the enforcement of Christianity by the Roman Edict of Milan (A. D. 313), the Egyptians glorified the *"Soul of Egypt"* aloft of both the geographical Upper and Lower Egypt and kingship. For the king to ascend the Throne of Upper and Lower Egypt and antecedent to the official coronation, it is a requisite for the king to go through the sacred rites of "Union of the Two Lands." The king had to perform the consecrated rites of reconciliation, pacification, and harmonization of his inner self as perceived in *Episode One*. The spiritual union and harmoniousness between *"King's two-land Soul"* and *"Egypt's two-land Soul"* is the guarantor for the disciplines of Maat to stream through the hierarchical social structure.

Ramses II, Abydos Inscriptions

Ramses address his father Seti I

Thou rests in the Netherworld, like Osiris, while I shine as Re for the people, being upon the great throne of Atum, like Horus, Son of Isis. "I have come myself, myself, in order to see thy temple beside Wennofer, sovereign of eternity.

"I am he that doeth according to truth, that it may flourish." ⁽³³⁾

Kubban Stela: Ramses II

"He is the double lord, on the day of whose birth there was exultation in heaven; the gods said: "our seed is in him." The goddesses said: "he has come forth from us to exercise the kingship of Re." ⁽³⁴⁾ (Breasted commented: the double lord is written with figures of Horus and Set.)

As for everything that comes out of thy mouth, it is like the words of Harakhte. Thy tongue is a pair of balances, more accurate are thy two lips than the correct weight of Thoth. Thou didst make plans while thou was in the egg, in thy off of child of a prince. The affairs of the Two lands were told thee, while thou wert a child wearing the curl. Thou art the living image on earth of thy father, Atum of Heliopolis. Taste is in thy mouth, intelligence in thy heart; the seat of thy tongue is the shrine of truth, the god sits upon thy two lips. Thy words come to pass every day, thy heart is made into the likeness of Ptah, the creator of handicrafts. ⁽³⁵⁾


2.5 Tawy in "Horus Name"

The advertent examination of the structure of the "Horus Name" as part of kings' titulary reveals remarkable order. The *Horus Name* asserts the employ of either divine or spiritual names, or both. Divine names of Re, Ptah, Khnum, Amon, Aten and spiritual names of singular *Ka* and plural *Kau* are customarily embedded. The notions of materiality nature have never been used in the Horus Name. The hieroglyphic term *"Towe"* or *"Tawy"* that is translated *"Two Lands"* and commonly embedded in the Horus Name is the validation of the spiritual nature of the term *"Two Land"* meanwhile; it is the refutation of the long-standing speculation of the exchangeability and sameness of the two terms: "Lord of the Two Lands"

33. Ancient Records of Egypt, Volume III, 1906, James Henry Breasted, p. 113

34. Ibid. p. 118

35. Ancient Records of Egypt, Vol. III, 1906, Breasted, p. 120

and "King of Upper and Lower Egypt". The hieroglyphic signs  of Upper and Lower Egypt have never been embedded in the Horus Name.

Examples of 'Towe' or 'Tawy' in Horus name:

Pepi I, Sixth Dynasty, Sinai Inscription. The titulary of the king in one line at the top is:

"King of Upper and Lower Egypt, Favorite of the Two Goddesses; Merikhet; Merire, Pepi I, given all life forever." It surmounts two reliefs: that on the right contains the Horus-name of the king: "*Meri-towe, Beloved of the Two Lands*," and the figure of the king striding as at a ceremonial, preceded by the words: "*First occurrence of the Sed Jubilee*." The relief on the left shows Pepi I smiting the Asiatics; in the manner conventional since prehistoric times. ⁽³⁶⁾

Dynasty 11: Nib-towe-re-Mentuhotep IV

Dynasty 12: Seshmu-towe: Sesostris II

Dynasty 13: Sekhem-re Khu-towe

Nineteenth Dynasty: High Priest of Set, ritual priest of Buto Upet-Towe, chief of prophets of all gods ⁽³⁷⁾

Twentieth Dynasty, Reign Ramses III: Steward Pen-ith-towe ⁽³⁸⁾

Twentieth Dynasty: Reign of Ramses III

Records of the Harem conspiracy, composition of the court:

The overseer of the white house Mente-m-towe ⁽³⁹⁾

Twentieth Dynasty: Reign of Ramses IX

Records of royal tomb-robberies

The pyramid of King Sekhemre-Shed-towe ⁽⁴⁰⁾

Twenty-First Dynasty, Reign of Paynozem I: Mistress of the Two Lands, Queen Hent-towe ⁽⁴¹⁾

Twenty-Third Dynasty: Reign of Piankhi

Chief ritual priest, Pediamenest-towe ⁽⁴²⁾

Twenty-fifth Dynasty: Reign of Shabaka

Records of Nile-levels at Karnak

Year 2, under the majesty of Horus: Sebek-towe;

Favorite of the Two Goddesses: Sebek-towe;

GoldenHorus: Sebek-towe;

King of Upper and Lower Egypt: Neferkere;

Son of Re: [Shabaka], living forever, beloved of Amon-Re, lord of Thebes,

beloved of Montu-Re, lord of Thebes. ⁽⁴³⁾

Twenty-sixth Dynasty: Reign Psamtik I

Adoption Stela of Nitocris

Third prophet of Amon, Pediamen-neb-nest-towe. ⁽⁴⁴⁾

36. Ancient Records of Egypt, Vol. I, 1906, Breasted, pp. 138-139

37. Ancient Records of Egypt, Vol. III, 1906, Breasted, p. 228

38. Ancient Records of Egypt, Vol. IV, 1906, Breasted, p. 170

39. Ibid. p. 214

40. Ibid. p. 225

41. Ancient Records of Egypt, Vol. III, 1906, Breasted, p. 315

42. Ancient Records of Egypt, Vol. IV, 1906, Breasted, p. 442

43. Ibid. p. 452

44. Ibid. p. 486

The Protocol of Egypt ⁽⁴⁵⁾

Thothmes I

Letter from the king to let you know that my Majesty (Life, health, strength) has been crowned King of the South and North on the throne of the living Horus, peerless and eternal.

My protocol has been decreed to be this:

The Horus, Mighty Bull, beloved of Maat.

Lord of Diadems, Who rises like a flame, the great twice strong one.

Horus of Gold, Beautiful of years. Who makes hearts to live.

King of the South and North, Fair incarnation of the double Ra.

Son of Ra, Thothmes, living for ever.

Ptolemy V

Horus-Ra, The youth who has risen as a king on the throne of his father.

Lord of Diadems, Great twice-strong one, making firm the two lands, beautifier of Egypt, beneficent of heart towards the gods.

Horus of Gold, Giver of life to men, lord of the Sed-festivals like Ptah, prince like Ra.

King of the South and North, Heir of the father-loving gods, chosen of Ptah, strength of the double of Ra, living power of Amen.

Son of Ra, Ptolemy, living for ever, beloved of Ptah.

Tutankhamen

Horus-Ra, Mighty Bull, living image of those who are born.

Lord of Diadems, Good of laws, who makes the two lands content.

Horns of Gold, renewer of risings, who pleases the gods.

King of the South and North, Lord of the incarnations of Ra

Son of Ra, Tutankhamen, Prince of Heliopolis Royal."

Usertesen II

The Horus, Guide of the Two Lands.

Lord of Diadems, Who makes Truth to rise.

Horus of Gold, Repose of the gods.

King of the South and North, Rising of the incarnation of Ra Kha-kheper-ra.

Son of Ra, Usertesen.

Amenemhat II,

The Horus, Praised in Truth.

Lord of Diadems, Praised in Truth.

Horus of Gold, Triumphant.

King of the South and North, Gold of the doubles of Ra

Son of Ra, Amenemhat.

Ne-user-ra (An)

The Horus, Seat of the Heart of the Two Lands.

Lord of Diadems, Seat of the Heart.

Horus of Gold, Divine.

King of the South and North, Strength of Ra (Ne-user-ra).

Son of Ra, An."

45. Proceedings of the Society of Biblical Archaeology, Volume XXX, 1908. The Titles of the Thinite Kings, The Protocol of Egypt, by F. Legge, p. 86-93

Sneferu

The Horus, Lord of Truth.

Lord of Diadems, Lord of Truth.

Horus of Gold.

King of the South and North, Who makes beauties (Sneferu).

What we notice in the titulary of the kings is a historical precedent. The title "Lord of the Two Lands" and other epithets of Horus have precedence over the title "King of Upper and Lower Egypt." Kings' titulary reveals a constitutional preeminence for the *Consecration of Lordship* and establishes the distinction between the honorable title "*Lord of the Two Lands*" and the royal title "*King of Upper and Lower Egypt*."

2.6 The Spiritual Throne of Horus

Reign of Nib-towe-re: Mentuhotep IV, Hammamat inscriptions, Eleventh Dynasty:

His majesty commanded to erect this stela to his father Min, lord of the highlands in this august, primeval mountain, , in order that his ka may be satisfied.

Heir of Horus in his Two Lands, whom the divine Isis, Min, and Mut, the great sorceress reared for the dominion of the two regions of Horus, King of Upper and Lower Egypt, Nibtowere , living like Re, forever. ⁽⁴⁶⁾

Reign of Thutmose I, Coronation Decree, Dynasty 18:

Behold, there is brought to thee this command of the king in order to inform thee that my majesty has appeared as king of Upper and Lower Egypt upon Horus-throne of the living, without his like forever.

Make my titular as follows:

Horus: Mighty Bull, Beloved of Maat;

Favorite of the Two Goddesses: Shining in the Serpent-diadem, Great in Strength;

Golden Horus: Goodly in Years, Making Hearts Live;

King of Upper and Lower Egypt: "Okhererkere;"

Son of Re: "Thutmose, Living forever, and ever." ⁽⁴⁷⁾

Tombos Stela' Hymn of Victory:

His coronation as Lord of the Two Lands, to rule the circuit of the sun; South and North Land as ruler of the portions of Horus and Set, the Uniter of the Two Lands. He has seated himself upon the throne of Keb, wearing the radiance of the double crown, the staff of his majesty; he hath taken his inheritance, he hath assumed the seat of Horus. ⁽⁴⁸⁾

Reign of Thutmose II, Dynasty 18:

Assuan inscription: cut into rock on the road from Assuan to Philae.

Year I, second month of the first season, day 8, coronation day under the majesty of Horus: Mighty Bull, Powerful in Strength; Favorite of the Two Goddesses: Divine in Kingship; Golden Horus: Powerful in Being; King of Upper and Lower Egypt: Okhepernere, Son of Re: Thutmose II, Beautiful in Diadems, upon the Horus-Throne of the Living; his father, Re, is his protection, and Amon, lord of Thebes; they smite for him his enemies. Lo, his majesty is

46. Ancient Records of Egypt, Vol. I, 1906, Breasted, p. 213

47. Ancient Records of Egypt, Vol. II, 1906, Breasted, pp. 24-25

48. Ibid. p. 29

in the palace, his fame is mighty; the fear of him is in the land, his terror in the lands of the Haunebu; the two divisions of Horus and Set are under his charge. ⁽⁴⁹⁾

Dynasty 18, Hatshepsut

Utterance of Amon to his bodily daughter Hatshepsut: “Glorious part which has come forth from me; king, taking the Two Lands, upon the Horus-throne forever.” Utterance of all the gods to Amon-Re: Thou hast given to her the share of Horus in Life, the years of Set in satisfaction.”

Hatshepsut journeyed to the North country, followed by all gods. They said: “Thy tribute is myriads of men, the captives of thy valor; thy reward is thousands of men for the temples of the Two Lands.” ⁽⁵⁰⁾

Hatshepsut: Oath to posterity

As I wear the white crown, as I appear in the red crown, as Horus and Set have united for me their halves, as I rule this land like the son of Isis. ⁽⁵¹⁾

The following excerpts predicate the Horus' Throne:

- Heir of Horus in his Two Lands.
- The dominion of the two regions of Horus.
- Ruler of the portions of Horus and Set.
- Uniter of the Two Lands.
- He hath taken his inheritance, he hath assumed the seat of Horus.
- The two divisions of Horus and Set are under his charge.
- Thou hast given to her the share of Horus in Life, the years of Set in satisfaction.
- Thy reward is thousands of men for the temples of the Two Lands.
- *As I wear the white crown, as I appear in the red crown, as Horus and Set have united for me their halves.*
- Horus-Throne of the Living.

The next statements formulate the spiritual congruence of the Ka-soul and the Throne of Horus.

Reign of Nib-towe-re: Mentuhotep IV, Eleventh Dynasty

Hammamat inscriptions

I brought for him a sarcophagus, an eternal memorial, an everlasting reminder. Never descended it's like in this highland since time of the god. It happened for the majesty of my lord as distinction, which Min wrought for him because he so much loved him, that his ka might endure upon the great throne in the kingdom of the two regions of Horus. ⁽⁵²⁾

Boundary Stela of Neferhotep, Dynasty 13

May he be thereby given life, stability, satisfaction, health, may his heart be glad together with his ka, upon the throne of Horus, like Re, forever. ⁽⁵³⁾

49. Ancient Records of Egypt, Vol. II, 1906, Breasted, pp. 48-49

50. Ibid. p. 84-89-92

51. Ibid. pp. 132-133

52. Ancient Records of Egypt, Vol. I, 1906, Breasted, p. 215

53. Ibid. p. 338

2.7 Assuming the Throne of Two Lands by Divine Decree

Reign of Sesostri I: The building inscription of the temple of Heliopolis

"He appointed me lord of the two halves".⁽⁵⁴⁾

Thutmose III: The oracle of the god himself, is like the word of Re at the first beginning. Thoth is he who makes the writing speak. His kingship is assigned to thee; established is thy coronation upon the Horus-throne, and recorded are thy annals as king of Upper and Lower Egypt. He has united for thee the Two lands in peace, all countries in subjection."⁽⁵⁵⁾

Hatshepsut, Dynasty 18

Amon: "I will unite for her the two lands in peace I will give to her all lands, all countries. Taking the Two Lands, upon the Horus-throne forever."⁽⁵⁶⁾

Ramses II, The Blessings of Ptah

I have given to thee the divine office, that thou mayest rule the Two Lands like the King of Upper and Lower Egypt.⁽⁵⁷⁾

Hrhor, Twenty-First Dynasty, Inscriptions of the Temple of Khonsu

Offering incense before this god, Amon-Re, king of gods, by the companion, who presents the Two Lands to the lord of gods, the High Priest of Amon-Re, king of gods, Hrihor, triumphant.⁽⁵⁸⁾

Ramses III, Twentieth Dynasty, Medinet Habu Temple calendar, the king speech to Amon:

I have put its possessions into writing, that I might enclose them in thy grasp. I made for thee thy property lists that they might be forever and ever in thy name. I offered to thee the Two Lands as thy portion, according as thou gave them to me since I was born. Year 12, ----, the day of the king's coronation upon the Horus-throne, when he received the regalia of his father, Re.⁽⁵⁹⁾

By saying "who presents the Two Lands to the lord of gods" and " I offered to thee the Two Lands as thy portion, according as thou gave them to me since I was born", Hrihor and Ramses III did not mean giving God a *terra firma* or "*the tawdry facts of geography and history of Kuhn*" rather; the *Soul of Egypt*.

The philosophical mystery of *The Soul of Egypt* has been alien for other parts of the ancient world. Just now, we are able to understand the following texts.

Reign of Tutenkhamon, Tomb of Huy

The chiefs of all countries that knew not Egypt since the time of the god."⁽⁶⁰⁾

The wars of Harmhab

Speech of the great chiefs of Punt: "Hail to thee, king of Egypt, Sun of the Nine Bows! By Thy ka! We knew not Egypt; our fathers had not trodden it. Give us the breath which thou gives. All lands under thy feet."⁽⁶¹⁾

54. Ancient Records of Egypt, Vol. I, 1906, Breasted, p.243

55. Ancient Records of Egypt, Vol. II, 1906, Breasted, p. 64

56. Ibid. p.78, 84

57. Ancient Records of Egypt, Vol. III, 1906, Breasted, p.177

58. Ancient Records of Egypt, Vol. IV, 1906, Breasted, p.301

59. Ibid. pp.82-83

60. Ancient Records of Egypt, Vol. II, 1906, Breasted, p. 424

61. Ancient Records of Egypt, Vol. III, 1906, Breasted, p. 21

Reign of Ramses III

Medinat Habu Temple

Turning back the Asiatics, fighting in the territory of rebels who know not Egypt⁽⁶²⁾

Northern War: year Eight

Let the archers march to destroy the enemies, who know not Egypt, with might.”⁽⁶³⁾

Utterance of Amon, lord of Thebes, to his son, Lord of the Two Lands, Usermare-Meriamon:

“The countries that knew not Egypt come to thee, their tribute upon their backs, from the victories which I have decreed to thee forever.”⁽⁶⁴⁾

"Knew not Egypt" did not mean geographical Egypt. The scribe has been signifying "Soul of Egypt"; the Egyptian mystery that has never been known or comprehended then and now.

2.8 Answering the Three Questions

It is time to answer the questions raised upon investigating or rather deciphering the Lintel of Amenemhat I.

A. what is the significance of the was-sceptre twins?

The was-sceptre twins, depicted in full height with the heads directed inward and bordering the whole scene, denotes the divine sovereignty over the spiritual entities within.

B. To whom the outer notched palm-branches (2A-2B) belong?

The outer notched palm-branches (2A-2B) represent the *Soul of Egypt*, literally "*Egypt's two-land Soul*". As with the interior palm-branches, the top ends of the outer branches are curved inward yet, with a different message. According to the orderly divine sovereignty, the sacredness of *Egypt's two-land Soul* comes next to the was-sceptre twins.

C. what sort of interconnection between the outer and the interior palm-branches?

By performing "*The Reconciliation Ritual*" of episode I, Amenemhat I is now in such noumenal state of devoutness and preparedness for the spiritual union of his 'two-land soul' and 'Egypt's two-land soul'; the rite termed *Sma-Tawy*. The sacred *Sma-Tawy* is represented by the *double-string* that ties the outer notched palm-branches (2A-2B) with the interior notched palm-branches (1A-1B). Right now, the rite of '*Consecration of Lordship*' is fulfilled and King Amenemhat I is entitled for the titulary of "Lord of the Two Lands."

62. Ancient Records of Egypt, Vol. IV, 1906, Breasted, p. 36

63. Ibid. p. 41

64. Ibid. p. 74

Chapter X

Dethronement and Invalidation

1.0 Historicity of King Narmer

On top of both the obverse and the reverse of Narmer Palette and flanked by two bovine heads stands a serekh embodying the signs of catfish (nar) and chisel (mer); the Nar-mer name. Vikentiev, in his article titled Nar-Ba-Thai, has investigated the origin of the two signs. While his study of the chisel (mer) has been thorough and instructive, the study of the catfish (nar) came short and seemingly uninformative. He just referred to the catfish variety of Clarias or as it known in Egypt by the local name "Karmût". ⁽¹⁾ From science referral, Clarias is a genus of catfish of the family Clariidae, the freshwater air breathing catfishes. The name is derived from the Greek chlaros, lively, in reference to the ability of the fish to live for a long time out of water. Vikentiev, by mentioning the Clarias, has left us a major lead that has been foremost in my investigation of the name "Nar-Mer".

There should have been a moment of cogitation to question: Under what manner the catfish and the chisel coalesce? And, had there veritably existed a king having a comical name "Karmût-chisel"? The long waited moment is about to eventuate. The circumstance of an artefact from the age of pictorial narration, before the advent of hieroglyph, should not escape our intellectuality. We noticed in what manner the Egyptians, genuinely, interpreted the pictorial narration of Predynastic palettes into textual hieroglyph. Searching for whatever thoughts have been in the mind of the Egyptians by employing the sign of "Karmût-catfish" in the time of the palette, we had to consider the later texts for an answer.

Reign of Nibtowere Mentuhotep IV, Dynasty Eleven

Hammamat inscriptions

Heir of Horus in his Two Lands, whom the divine Isis, Min, and Mut, the great sorceress reared for the dominion of the two regions of Horus, King of Upper and Lower Egypt, Nibtowere (Mentuhotep IV), living like Re, forever. ⁽²⁾

Reign of Sesostris III, Dynasty Twelve

Inscription of Sebek-hir-hab

"A thousand loaves, jars of beer, cattle, fowl, incense, ointment and everything on which the gods live, for the ka of the master of the double cabinet of the treasury, Sebek-hir-hab, living again happily, repeating a happy life. ⁽³⁾

Reign of Neferhotep, dynasty Thirteen

Great Abydos Stela

"He shall not live who is hostile to me; he shall not breathe the air who revolts against me; his name shall not be among the living; his ka shall be seized before the officials, he shall be cast out for this god, together with him who shall disregard the command of my majesty." ⁽⁴⁾

Reign of Thutmose I, Coronation Decree Dynasty 18

Behold, there is brought to thee this command of the king in order to inform thee that my

1. JEA Vol. 17, May 1931, Article: Nâr-Ba-Thai, by Vladimir Vikentiev, pp. 67-80

2. Ancient Records of Egypt, Volume I, 1906, James Henry Breasted, p. 213

3. Ibid. pp. 318-319

4. Ibid. p.336

majesty has appeared as king of Upper and Lower Egypt upon Horus-throne of the living, without his like forever.

Make my titular as follows:

Horus: Mighty Bull, Beloved of Maat;

Favorite of the Two Goddesses: Shining in the Serpent-diadem, Great in Strength;

Golden Horus: Goodly in Years, Making Hearts Live;

King of Upper and Lower Egypt: "Okhererkere;" (always last)

Son of Re: "Thutmose, Living forever, and ever." ⁽⁵⁾

Hatshepsut Dynasty 18

Utterance of Khnum: I have given to thee to be before the ka's of all the living, while thou shines as king of Upper and Lower Egypt, of South and North, according as thy father who loves thee has commanded. ⁽⁶⁾

The Punt Reliefs, Queen's speech

I will cause it to be said to posterity: "How beautiful is she, through whom this has happened, because I have been so very excellent to him, and the heart of my heart has been replete with that which is due to him. I am his splendor on high and in the nether world. I have entered into the qualities of the august god. He hath recognized my excellence, that I speak a great thing which I set among you; it shall shine for you upon the land of the living. ⁽⁷⁾

Senmut address to the living, Dynasty 18

Reign of Thutmose III and Hatshepsut

O ye living upon earth, lay priests of the temple, who shall see my statue, which I have formed as a likeness, that I may be remembered in the nether world.

May your great goddess (Mut) praise you, because ye say: A royal offering, which Mut of Ishru gives! May she give the going in and out in the nether world in the following of the just; for the Ka of Senmut.

May he (Amon) grant to come forth as a living soul; to breathe the sweet north wind, to the ka of the steward of Amon, Senmut; to receive loaves from the table of Amon, at every feast of heaven and earth, for the ka of the citizen, ----, Senmut.

May he come forth as a living soul; may he follow the god. Lord of the gods; may he be presented with the two regions of Horus; may his name not perish forever; breath for the mouth, splendor for the dead; that is not a thing under which one should be lax. ⁽⁸⁾

Reign of Seti I, Karnak Reliefs

Inscription behind the king

"All protection, life, stability, satisfaction, all health, are behind him, like Re. The living king's-ka, Lord of the Two Lands." ⁽⁹⁾

Wadi Halfa Stela in British Museum

Live Seti I, ----, given life, beloved of Amon, lord of Thebes, appearing upon the Horus-throne of the living, like his father, Re, every day. ⁽¹⁰⁾

CT Spell 44

"Stand up, that you may see Maet; behold she is before you like the daily rising of the sun."

5. Ancient Records of Egypt, Vol. II, 1906, Breasted, pp. 24-25

6. Ibid. p. 82

7. Ibid. pp. 120-121

8. Ibid. p. 148

9. Ancient Records of Egypt, Vol. III, 1906, Breasted, p. 75

10. Ibid. p. 77



"Ho N! You have departed living, you have not departed dead." ⁽¹¹⁾



BD Chapter V: Chapter whereby work may not be imposed upon a person in the Netherworld. Here is N. He says, I am he who raises the hand which is motionless, and I come forth at the hour. I am the living Soul, and there go before me the longings of those who bring salutation. ⁽¹²⁾


BD Chapter CLXXXI: Chapter of arriving before the Divine circle of Osiris and before the gods, the guides in the Tuat, before the guards of their halls, the heralds of their gates and the doorkeepers of their pylons in the Amenta, and of taking the form of a living soul and praising Osiris the lord of his circle of gods. ⁽¹³⁾

The epithet "living" has been given to the ka-soul, either in life for her uprightness or in death by her vindication. For the purpose of pictorially communicating the conception of "living soul", the artist of Narmer palette looked into his local environment for a figurative emblem. He opted for the "catfish" for its singularity in symbolizing the notion of "living", the Greek "chlaros-lively". The Karmût-catfish, when taken out of its watery environment continues living. And selfsame, the soul when detached from the corpse continues living by vindication. In his pictorial narration of a spiritual event, the artist never literally meant "catfish"; rather he composed the "living soul".

From the discourse of Vikentiev, we select the paragraphs that are instructive in our discussion of the "Chisel".

The asymmetrical chisel has a sharp blade and a broad handle. The former, which is really a wedge or a pointed stick of small size, is the essential element. We know that it was at first used without a handle, and that its use was not limited to the crafts. A large stake served in archaic Egypt for military purposes and during the foundation ceremony, and thus  often replaces  in the inscriptions of the First Dynasty. Used not for cutting or piercing, but for striking, we find the stake in the hands of the nar-fish which personifies our king upon an ivory cylinder-seal from Hierakonpolis. ⁽¹⁴⁾

Thus the functions of  and  were in many cases identical, and it seems reasonable to ascribe to the latter, by analogy with the former, the "function"-value ba. This can be corroborated by philological evidence. From archaeological evidence it is known that the temporary capital of Nar-Ba-Thai, before the foundation of Memphis, was situated at Tarkhan, not far north of the Fayyum. Among the objects found there by Petrie were two jars, similar in material, form, and workmanship. Upon one of them we read the name Nar-Ba

 . ⁽¹⁵⁾ The combined sign of "catfish and hoe" merits goggling at where the *hoe* replaced the chisel of Narmer in accord with Vikentiev study. It is time to investigate the "*Enigmatic Hoe*".

11. The Ancient Egyptian Coffin Texts, Volume I, by R. O. Faulkner, pp. 35-36

12. The Egyptian Book of the Dead, 1904, by Sir P. Le Page Renouf and Edouard Naville, p. 13

13. Ibid. p.368

14. JEA Vol. 17, May 1931, Article: Nâr-Ba-Thai, by Vladimir Vikentiev, p. 69

15. Ibid. p. 79

A carved shell plaquette, early First Dynasty is inherently intriguing. On the obverse (fig. 53A), two bulls are depicted rear-to-rear, reminding us of the conjoined-bull twins of the Hunters Palette. Surprisingly, both wear a *Necktie*! We are encountering the earliest conception of the *Necktie* that is much older than the age of hieroglyph. The *Circle* vividly promulgates herself on the upper half of the obverse,. The two bulls, the Circle, and the two dark halves at the uppermost left; altogether illustrate the conception of the soul as discussed in chapter III. On the reverse (fig. 53B), elephants are depicted with their trunks intertwined. Notwithstanding the unambiguity of the plaquette's pictorial narration, the hoe depicted on the obverse may appear as intrusive. The *Hoe*: where it stands in the conceptualization of the soul?

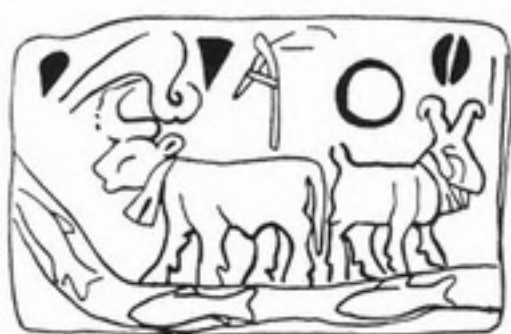


Fig. 53A Carved shell plaquette, Obverse
after Davis 1992 and Smith 1949

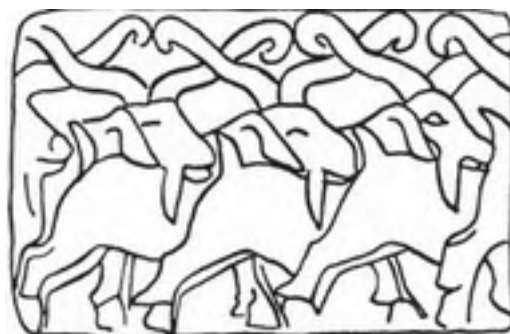
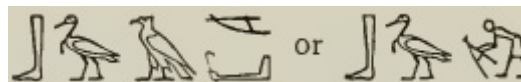


Fig. 53B Carved shell plaquette, Reverse
after Davis 1992 and Smith 1949

The question has been answered for by Sir Renouf over a century before now. Chapter XII of the Egyptian Book of the Dead reads: Chapter for entering and for coming forth out of the Netherworld. Salutation to thee, O Ra, who guards the secrets of the gates over this domain of Seb, and this Balance with which Ra raises up Maat daily: Here am I, who cleave open the earth, grant that I may come and acquire advance in age.⁽¹⁶⁾

Sir Renouf commented on "cleave open the earth":



"A word not confined to agriculture operations."⁽¹⁷⁾ In his notes of Chapter I of the Book of the Dead, Sir Renouf wrote: "the fact is that whether the word *Ba* applied to the *soul* or to a *ram*, the word *Ba* is expressive of power, force." The same word under the form



in the sense of 'splitting up.' And this is clearly the Egyptian concept of the soul 'the internal force, that which works within us.'⁽¹⁸⁾

Sir Renouf defined the word *Ba*: the word which we translate Soul or Spirit is called *Ba*, because it is conceived as something which 'pierces, penetrates and divides.' It is right to point out to those who may wonder at this Egyptian etymology that the Latin scio 'I know' is etymologically akin to seco 'cut, securis, an axe, and the Greek split, cleave.'⁽¹⁹⁾ Just now, we discern why the hoe is depicted in the soul context of the Carved Shell Plaquette. *The Hoe*, as indicative of weeding the soul, makes no wonder of designating the soul by *Two-Lands*. Sir Renouf stands exceptive among Egyptologists in penetrating the essence of the *Ba* moreover; he left us a wealth of pointers for whoever is keen to learn.

16. The Egyptian Book of the Dead, 1904, by Sir P. Le Page Renouf and Edouard Naville, p. 20

17. Ibid. p. 20

18. Ibid. p. 8

19. Ibid. p. 9

PT of Unis: The *hoers* grew aroused, the heart of those who cleanse the breast became fully uplifted, when they swallowed Horus's bright eye that is in Heliopolis. ⁽²⁰⁾

PT of Teti: Horus has seized Seth and put him under you that he might bear you and tremble under you in the earth's trembling; you have been swept from him in your identity of the Swept Land. Horus has had you take account of him in his midst: don't let him go out from you. He has had you seize him with your hand: don't let him be taken away from you. The Big Ennead shall tend you, having [given] you your opponent under you. "Carry the one greater than you," they said against him, in your identity of the Great Saw Shrine. "The one greater than you is distinguished," they said, in your identity of Great Land. ⁽²¹⁾

1.1 The Cylinder of Narmer

Baines, describing the Cylinder of Narmer (fig. 54), wrote: The king is shown as a catfish, a powerful and ambivalent being also incorporated in his principal title, his Horus name, which signifies something like 'Mean Catfish'. His—that is, the catfish's—human arms wield a long baton to smite enemies who are arranged in several registers and identified by a caption as Libyans. Above the king, a falcon facing in the opposite direction hovers in protection and holds out the hieroglyph for life. This falcon may be compared with the one in the main register of the Narmer Palette, which perches on a rebus for defeated countries and holds a rope securing the emblematic prisoner's head with a human arm. As is clearest in the rebus, both the falcons are indirect, emblematic representations of the god Horus, whose 'full' iconography is not attested from this period. The benefits of victory and life that they proffer to the king are those which the divine world gives to him and, through him, to humanity. In return, the king presents the fruits of his actions in the world, as well as the order and prosperity they bring, to the gods. ⁽²²⁾

The Cylinder of Narmer, Ashmolean Museum, embeds astounding revelations, qualifying it to join the masterpieces of the ancient Egyptian religion. The catfish, holding a long stick in replication of Narmer figure on his palette, is about to smite three rows of captives. The seven captives are kneeling with arms bound behind, a conventional realization of "evildoers within" in the Predynastic era. The metaphorical catfish or literally the "Living Soul" is singularly carrying out her enterprise. The chisel is there beneath the catfish denoting what sort of enterprise is being undertaken. Atop the catfish, a surprise has been waiting for a long time. The vulture and the falcon embrace the earliest form of the *Primogenial Soul-Tet*. It is a definitive proof that the event is running within the "Living Soul". The Cylinder of Narmer is the earliest depiction of the transcendence of the soul in her primogenial form to the celestial sphere of goddesses and gods. Sure we remember Neferabu



Fig. 54 Line drawing Cylinder of Narmer

20. The Ancient Egyptian Pyramid Texts, 2005. James P. Allen, p. 29

21. Ibid. p. 73

22. Visual and Written Culture in Ancient Egypt. 2007. John Baines, p. 289

and the transcendence of his soul in her *Ka* manifestation to the sphere of god-Ptah. Encountering the *Soul-Tet* at the very beginning of Dynastic Egypt is remarkable for three reasons. (a) The figuration of the Soul-Tet is antecedent to her *ba* and *akh* manifestations. Her *ka* manifestation may be found on Towns palette. (b) It is an authenticated exhibit of the spiritual nature of the Tet. (c) The chronology of the Cylinder of Narmer and the two "ivory *djed* pillar" found in a First Dynasty tomb (chapter V) evince a *single truth* which is:

Neither the Tet is relevant to Isis nor is the djed germane to Osiris. There is no whatever evidence, as yet, of the existence of Osiris and Isis in the culture of Predynastic or Early Dynastic Egypt.

1.2 Revisiting Narmer's Reconciliation Ritual

The artist of Narmer palette has been transpiercing the ritual proceedings running in the dark circle. For him to record and promulgate the reconciliation ritual, it was thoughtful to shift from unperceivable spirituality to overt corporeality, so he orchestrated a phantasmagoric theatre. None of the humans depicted is physically human. The giant size of who is commonly called Nar-Mer misled Egyptologists. The merciless force of the youngster against evildoers within has been epitomized in the giant human figure. We are not watching King Narmer rather; the youngster and the metaphorical "Karmût-catfish". Nar-Mer, the title of the palette verily reads "*The Reconciliation Ritual of the Living Soul*". The "Smiting motif" enfolds a peerless conception that characterized the Egyptian iconography. The palette is the first historical record of the *Heb-Sed* nevertheless; it only represents *Episode 1* as demonstrated in Chapter IX. It is Narmer Macehead where *Episode 2* takes place.

1.3 Narmer Macehead: The Vivid Consecration of Lordship

Narmer Macehead in Scholars' Writings

Petrie: The central subject is a figure seated in a shrine elevated on nine steps. This figure must represent the king, as it has the vulture hovering above it, which is the emblem of protection, and is not placed above divine figures. Moreover, immediately behind it is the royal name, Nar-mer, which cannot apply to any other figure near. Below the throne stand two fan-bearers. Immediately behind it is the high-priest *Thet*, and the attendant holding sandals and water-jar, with the title *servant of the King*. That this seven-leaved rosette reads as "King" is evident from its use as applied to the royal servant. The resemblance to the eight-pointed star used for king in Babylonia, has been observed. Behind these two officials are three of the body-guard with long staves. The scene in front of the king is somewhat difficult to interpret. At the top are the standards of the army, note that in each case the bearer of the standard of the VIth nome (the piece of flesh) is beardless, whereas the other three are bearded. The enclosure in front of these standards containing an ox and calf, is probably part of the scene below, as captive cattle are enumerated as well as men. At the bottom line is a register of captive animals, "oxen 400,000, goats 1,422,000," showing that the system of enumeration was as fully developed before the 1st dynasty as it was in any later time. In the middle line is a figure seated on a low seat or palanquin, behind him are three bearded men, who appear to be dancing but with their hands bound together. Before and behind them are three semi-circular objects, and after them is the description "captives 120,000." Hence we

must regard these figures as representing captives, especially as their heads are bearded like that of the captive. We must therefore regard this apparently as the representation of a captive ruler brought before Nar-mer, and followed by his subjects who are compelled to perform a sacred dance. The objects on either side of the dancing men seem as if intended for the sides of an enclosure, which for clearness has been omitted above and below the figures. The nature of it seems probably to be hangings, supported on a row of poles, which thus screened off the sacred space. The enclosing of the dancers between two groups of three semi-circles cannot be disconnected from the three semi-circles placed on either side of the dancing figure of King Den and of other kings in later times, in the performance of the sacred dance. But the essential difference in this earliest scene is that here captive dancers perform before the king, whereas, later, it is the king who performs before the god. The further part of this mace-head shows a vase upon a stand, and an ibis, possibly connected with offerings before Tahuti, whose figure, in the baboon form, already occurs in the 1st dynasty. The enclosure with wild animals below may possibly represent offerings. ⁽²³⁾

Vikentiev: The scenes carved upon the mace-head from Hierakonpolis seem to commemorate the victorious advance of Nar-Ba-Thai to the north-west of the Mendesian nome, the control of which he must have gained previously. We see there the representation of a ceremony which looks like a heb-sed. The king is sitting in a high pavilion with the crown of Lower Egypt upon his head, while the protecting vulture-goddess of Upper Egypt, Nekhbet, is hovering over him. Before him we see a woman seated in a palanquin and above it an ox and a calf enclosed in the sign. A similar representation of an ox and a calf can be seen below, but there it is followed by figures and certainly refers to numbers of captured cattle. The figure of the ox and the calf above the woman may be the designation of the nome of Sebennytus. The sign which encloses it is to be found in a somewhat similar connexion in the name of a fortress (?) of King Aha and seems to indicate a capture. The seated woman may be then the captured royal princess of the 12th Lower Egyptian nome, the marriage with whom gave Nar-Ba-Thai legal right to this territory, which he must have taken previously by force. ⁽²⁴⁾

Millett: Few Egyptian artifacts have been more closely studied, or more variously interpreted, than the carved stone maceheads discovered at Hierakonpolis by Quibell and Green in the last decade of the nineteenth century. Together with the great Palette of Narmer, they have been seen as somehow documenting the founding event of Egyptian history, the uniting of the two lands; and efforts to interpret the scenes carved upon them have generally had the elucidation of that event as their primary goal. Of the three maceheads, the best preserved, and therefore presumably the most susceptible of explication, is that of King Narmer. The wide range of interpretations that have been put upon it has, however, simply served to underline our real ignorance of the dim period in human history during which it was made. Vandier, in his *Manuel d'archeologie egyptienne*, regarded the scenes as commemorating a Sed-festival celebrated by the king, while Schott, in a thoughtful study in his *Hieroglyphen*, saw them as referring to a celebration by Narmer of his conquest of the north. Perhaps the most extravagant explanation of the representations was that of Petrie, who suggested that they commemorate the symbolic wedding of the king to the heiress of the crown of Lower Egypt and the legitimization by marriage of his military conquest. This last

23. Hierakonpolis part I, 1900, W. M. F. Petrie, pp. 8-9

24. JEA Vol. 17, May 1931, Article: Nâr-Ba-Thai, by Vladimir Vikentiev, p. 79

explanation has had its latter-day advocates as well. It will be the thesis of this brief note that the scenes of the Narmer macehead and its congeners are in fact not primarily commemorative in the strict sense, but that they are simply pictorial versions of year-names of the sort made familiar by the Palermo Stone and the tablets of the kings of Dynasties I and II. Thus, it will be suggested, the scenes' main purpose is to signalize the date of the objects' manufacture and presentation to the temple rather than to extol the intrinsic importance of the events mentioned. As we know from the Palermo Stone itself, years were named not only after victorious campaigns and other great events, but also (and more usually) after festivals and other relatively commonplace occurrences. The custom of dating royal gifts to the temple is well established by the group of stone vases, also from Hierakonpolis, inscribed with the name of King Khasekhem of Dyn. II and bearing the text "Year of Uniting the Two Lands; Fighting and Smiting the Northerners." ⁽²⁵⁾

The focus of the scene is without doubt the figure of the king. He sits enthroned under a canopy erected on a high dais, wearing the Red Crown and holding the so-called flail, his body swathed in a long cloak. The royal personage is attended by the minor figures of fan-bearers, bodyguards with long quarterstaves, and the skin-clad official who has been thought to be either the vizier or the heir-apparent. Before Narmer three bearded men run a race toward *hnn* between the usual lunate markers, while in a higher register a cloaked and beardless figure faces him from a litter. Over this personage is a simple enclosure within which stand a cow and calf. Above the runners stands a rank of four variously-clad men carrying standards, also facing the throne. Schott was also undoubtedly on the right track when he identified the figure in the litter as a "child of the king," although he went on to suggest that a male personage is involved. It is far more likely that the figure is a female "child of the king" since such figures appear so often as witnesses or participants in pharaonic ceremonies. They would appear to represent in a general way the female relatives of the king, perhaps both in his own female children and those of his predecessors still living in the palace. The question which next arises is the identity of the ceremony or event that is here shown as having taken place at Buto. At this juncture it must be pointed out that the representations on this class of monument must surely be regarded as inscriptions rather than as simple pictorial renderings of events; that is to say, we are really dealing here with words rather than with pictures. It follows that the artist intended as precise a statement as was possible. If indeed he had meant to depict the Sed-festival, as Vandier and many others have asserted, he would surely have made it perfectly explicit by representing the Sed-platform with its double stairs and thrones, or made some other reference to the dual nature of the monarchy and of the ceremony. ⁽²⁶⁾

Millet continue: To sum up, it is suggested, despite these difficulties, that the scenes on the Narmer macehead are actually the pictorial equivalent of what would have been (and probably was) rendered on the Palermo Stone as "Year of the Festival of Appearance of the King of Lower Egypt; (First Occasion of) Counting." We have lost the historical drama of the "conquest by marriage" of Lower Egypt, as postulated by Petrie and others, and have only a humdrum year- name mentioning a routine pharaonic festival and including an imaginary set of census figures. In recompense it can however be said that we may have arrived at a clearer

25. JARCE XXVII 1990, The Narmer Macehead and related objects, by N. B. Millett, pp. 53-59

26. Ibid. pp. 53-59

perspective on the significance of a group of early records that has long been the subject of much speculation.⁽²⁷⁾

Kamil: Picking up the threads of the historical narrative, a ceremonial macehead dating to Narmer's reign is another record of conquest. This time it shows the king enthroned and wearing the Red Crown of Lower Egypt only. The protective wings of a vulture hover above the covered niche in which he sits. In front of him are standard-bearers, an unidentified seated figure on a palanquin and foreign bearded captives. Perhaps the seated figure is Neith-hotep, a queen in whose impressive monuments at Helwan and Naqada the names of both Narmer and Aha appear. She may have been the consort of Narmer and the mother of Aha, which would provide the earliest evidence of the rule for royal succession passing to the son of the 'Great Royal Wife'.⁽²⁸⁾

Wilkinson: Another important monument of Narmer's reign is the decorated macehead, also from the Hierakonpolis 'Main Deposit'. Like the palette, the macehead has been variously interpreted. An earlier generation of scholars believed it to commemorate Narmer's wedding to a northern princess. However, the (female?) figure in a carrying-chair shown before the enthroned king may represent a deity, and given the likely southern origin of Queen Neith-hotep there is no corroborative evidence that Narmer sealed the political unification of Egypt by marrying a northern heiress.⁽²⁹⁾

Baines: Whereas many scholars have sought historical information that would be conveyed by precise linguistic meanings and messages in the hieroglyphs on such monuments as the Narmer Palette, these may not record specific exploits of the rulers who commissioned them, but rather may express general aspirations and conformity to norms of rulership. Nonetheless, an example like the Narmer Macehead, where precise—if excessively large figures of captives and booty are inscribed, suggests that these objects could incorporate notionally historical records that were kept elsewhere, perhaps as lists of royal exploits. This was the approach of Nicholas B. Millet (1990), but his specific interpretation of the Narmer Macehead is improbable. The records would have been presented for an exemplary, not a historiographic purpose. These compositions quickly became fossilized, as is shown by an ornamental cylinder of Narmer presenting a defeat of Libyans that is essentially similar in design to reliefs of the 5th dynasty king Sahure, more than five hundred years later.⁽³⁰⁾ The Narmer Macehead fuses two possibilities by showing the royal *sed* festival, a ritual of renewal in principle celebrated after thirty years of reign, with the enumeration of vast numbers of captives and a representation of offerings and a temple, in which the god to whom the fruits of royal success were to be dedicated would be worshipped. The figures for captives are, however, suspect, while many later depicted *sed*-festivals could not have occurred in reality. Thus, what is shown is a ritual of conquest allied to a prospective ritual that will bring benefits to the king, perhaps in the next life, and hence indirectly to society. For reasons of decorum, parts of the ritual which took place in a temple could not be shown pictorially, any more than the god could appear within the scenes, which include human beings and captives together with the king.⁽³¹⁾

27. JARCE XXVII 1990, The Narmer Macehead and related objects, by N. B. Millet pp. 53-59

28. The Ancient Egyptians: Life in the Old Kingdom, 1996. Jill Kamil, pp. 45-46

29. Early Dynastic Egypt, 1999. Toby A. H. Wilkinson, pp. 68-69

30. Visual and Written Culture in Ancient Egypt, 2007. John Baines, pp. 122-123

31. Ibid. p. 294

Trafford and Tassie daydreamed of sexual interpretation: Depictions of the *heb-sed* festival from Early Dynastic and Old Kingdom contexts reveal a language of potent sexual symbolism, particularly connected with the role of the queen in the rituals that sought to rejuvenate the king. The Dynasty VI stele from the temple of Min at Koptos explicates the sexual dimension of the festival. The carrying-chair or *rpyt* as seen on both the Narmer Macehead and the Scorpion Macehead and also on a wooden label of Djer implies an important role in rituals of kingship. The carrying-chair as a feminine «uterine» image and the sceptre a masculine «phallic» image were employed in the mythological context to represent the interactions of opposition in the process of regeneration. Reviewing the scenes where the royal women (probably queens or even mothers of kings) are shown sitting in the *rpyt* a common theme emerges. The Narmer Macehead probably shows a scene of the *heb-sed*, the main scene on the Scorpion Macehead shows the breaking of a dyke and the wooden label of Djer showing Queen Penebui and Three Fishes probably depicts the funeral of Djer. The ritual attributes of royal women are themselves connected with generation, with the *rpyt* reinforcing this in an overlaying of symbolic meaning.⁽³²⁾

The placing of royal women in the carrying-chairs to the left of the throne was to sexually stimulate the king so he could regenerate himself-analogous with being «bull of his mother». The enclosed uterine-like cloak could symbolize the womb which gave (re)birth to the king. The rituals that were performed in the temple of Min at Koptos will probably never be fully known. However, it seems likely that priestesses would have performed rituals to stimulate and arouse the god sexually, so that he would continually re-enact the fertility act, make the land fertile. On the occasion of the king's *heb-sed*, the rituals performed at the Min temple would clearly have been geared towards prolonging the king's rule over Egypt, through an enhancement of his vitality and stimulation of his sexual potency. As in the depiction of the *heb-sed* festival in Early Dynastic scenes and in the scene from Abu Ghurob earlier on in the Old Kingdom, here too the queen had a role in stimulating the king's sexual potency. In the stele from Koptos, Pepi I's wife, Queen Apout stands behind the king whose regenerative role is emphasized by her holding the *ankh* sign of life. During the king's lifetime his wife, who was the queen, and sometimes also his mother, could play significant ritual roles that celebrated their own sexuality and stimulated the regeneration of the king in a sexual sense which was a symbolic expression of his capacity and ability to rule Egypt.⁽³³⁾

32. www.academia.edu/2143473/ Eroticism and Sexuality in the Old Kingdom, 2009, A. De Trafford and G. J. Tassie, pp. 4-5

33. Ibid. pp. 5-6

Investigating Narmer Macehead

For better understanding of the pictorial narration, the macehead is hypothetically divided in two spheres: A. Sphere of the Soul of Egypt and B. Sphere of the Soul of the Lord, (fig. 55).

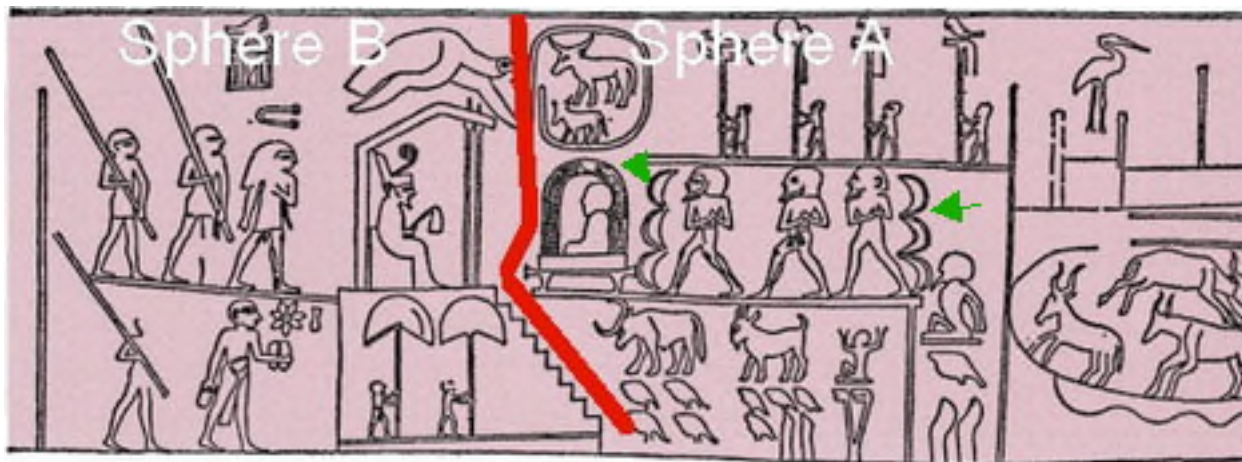


Fig. 55 Narmer Macehead

Sphere A: the Soul of Egypt

Narmer Macehead is a genuine paradigm of the ancient Egyptian intellectuality in Predynastic Era. Deciphering the encrypted message written on the macehead begins by what is termed by Millett as "Lunate Markers". The lunate markers (green arrows) which represent the boundaries for a group of three men are really evoking. Looking carefully into the shape of the lunate markers (fig. 56), we certainly will notice that the circular edge is cast up in comparison to the inner depression. Comparing with a detail of the Louvre Palette (fig. 57), we effortlessly comprehend that the suggested lunate markers are truly halves of the very same *Circle* discussed earlier. We have seen the two dark "halve-circles" on the obverse of the Carved Shell Plaque (fig. 58) where they have been positioned just next to the complete circle, denoting the conception of the twin-forces soul. The three men in-between six halve-circles is a direct referral to three souls. The emplacement of the three men and the halve-circles on the ground line of the middle register is an allusion to the spiritual nature of the whole length of that ground line. Each of the three men is seen joining both hands at his left side, precisely on heart. Phenomenally, we are witnessing the first-ever historical record of the *gesture of allegiance*. Has it been so abstruse for any of the Egyptologists cited above to notice the *gesture of allegiance*? The three men are not running or dancing as imagined rather; they are striding the ground line. The image is now more discernible. With unconditional loyalty and incessant love that have been ingenuously expressed by the *gesture of allegiance*, the triple souls are striding the spiritual ground line towards a *Lady of spiritual nature* residing in her palanquin. Unquestionably and incontrovertibly, the Lady seated in a palanquin is the *soul of Egypt i.e. Egypt's two-land Soul*. Outside the limit of the spiritual ground line starts the drop down edge of a pit that represents destiny of annihilation, where the "*evildoers within*" counted at 120.000 are conventionally depicted.



Fig. 56 Cylinder of Narmer Detail



Fig. 57 Louvre Palette Detail



Fig. 58 Carved Shell Plaquette Detail


Sphere B: the Soul of the Lord

The high dais, on which the figure is depicted wearing the Red Crown, should not be simply looked at. The dais is stepped up and certainly it is stepped down. The dais is the seat of Lordship of the Two Lands that has been known, later on, by Horus Throne. Ascension to the Throne of Lordship is conditional by the Reconciliation Ritual that has been fulfilled in Narmer palette.

Merging the Two Spheres

Now, the two spheres are merged in a single sphere bordered by two vertical lines. Right here, we are witnessing the union of the Two Lands: "*King's two-land Soul*" on the dais and "*Egypt's two-land Soul*" in the palanquin. The dais is elevated to the level of the palanquin and the two "Two-Land Soul" are meeting face to face within a single spheres. We remember the "*double-string tie*" that interconnects the outer notched palm-branch with the interior notched palm-branch" of Lintel of Amenemhat I. Through meditation, we can comprehend the deep rooted Egyptian philosophy of the *State, Soul of Egypt, National Pride, Citizenship, and Kingship* i.e. the *Philosophy of the Egyptian Constitution*.

- The base of the palanquin, rigidly molded to the spiritual ground line validates the Egyptian philosophical conception of Eternal Soul of Egypt.
- The step up/step down dais asserts the conditional stepping up to the throne of lordship and, as well, the obligatory stepping down for whatever reason.
- The loyalty of the population is primarily for the Soul of Egypt irrespective of whomever on the throne.
- The lower register of *Sphere of the Soul of Egypt* and the count of oxen and goats is a declaration of the State's ownership of its resources.

- While The "Reconciliation Ritual" narrated on Narmer's palette represents Episode 1, the pictorial narration of Narmer's macehead represents Episode 2 "the  Sma-Tawy: the union of the Two Lands". Both episodes designate the fundamentals of the *Heb-Sed*.

2.0 Historicity of King Scorpion

2.1 Scorpion Macehead in Scholars' Writings

Petrie: This third great macehead (Scorpion) had around the top of it a row of standards of the nomes. Six of these bore figures of the *rekhyt* bird hung from them, symbolizing the capture of peoples by each nome. The nomes here represented are, the 1st a jackal, the 4th (Nubt) Set, the 5th Min, the 11th Set, and the 12th the hill-sign: probably this series went round half of the mace. On the remainder of the top was another series of standards facing the opposite way. Each of them has a bow tied to it, probably signifying the capture of tribes, perhaps the well-known historical Nine Bows. The main part of the mace is occupied with a record of public works performed by the king. The central figure is the king standing with a hoe in both hands. Before him is a man holding a basket for the earth, and beyond that there has been another man holding a bunch of ears of corn. Above these are the usual standard-bearers of the army, and immediately in front of the king's head is his title- the rosette, and his name-the Scorpion. Behind him are two fan-bearers, and the open country with growing plants. Beyond that is the end of a festal subject, which is the conclusion of the scene before the king. In the upper part are figures in palanquins, perhaps captive princes, as in Narmer's mace. Below them is a row of women with long hair, dancing. Below the king are represented the irrigation works which he is inaugurating. Two men are engaged in making the banks on opposite sides of a canal; a third is running forward with a hoe ; the attitude with bent knees, like that of runners on Greek vases, is drawn from the appearance of a man when running through long grass. Above him is a palm tree growing in an enclosure of reeds bound with cords, like modern Egyptian field-fences. By the side of that is the prow of a boat on the canal. At the bottom, across the canal, stands a hut built of reeds bound with cords, the corner-pieces lashed round like the imitations in stone on the corners of the temples of later times; the domed roof is formed by crossing sticks, probably covered with mats, like the huts of the Bisharin at the present day. ⁽³⁴⁾

Frankfort: We possess contemporary monuments on which two Upper Egyptian kings-- "Scorpion" and Narmer--record their conquests in the north country. A votive macehead shows the earlier of the two--Scorpion--at the opening of a canal. He wears the tall white crown which in historical times symbolized dominion over Upper Egypt. Above this main scene appear emblems of divinities placed on standards which serve as gallows to *rekhyt* birds; these birds, in all probability, designate inhabitants of Lower Egypt. Scorpion seems to have subjected the whole Nile valley, for his monuments have been found as far north as the quarries of Turah, near Cairo. ⁽³⁵⁾

34. Hierakonpolis part I, 1900, W. M. F. Petrie pp. 9-10

35. The Birth of Civilization in the Near East 1951, Henri Frankfort, p. 78

Wilkinson: The Scorpion macehead, dating from the end of the Predynastic period, shows the king with a hoe in one hand apparently performing a ritual connected with irrigation. As the conduit for divine beneficence towards the land of Egypt, the king was responsible for the continued fertility of the land and for the success of the annual inundation. The creation and maintenance of irrigation were of crucial importance to Egypt's agricultural productivity. An early First Dynasty slate dish in the Metropolitan Museum of Art, New York, bears an inscription which may also relate to an irrigation ritual: 'the opening of the lake "the striding of the gods" in Memphis'.⁽³⁶⁾ The uppermost register of the Scorpion macehead shows a series of standards with a dejected lapwing hanging by a rope from each one. In the hieroglyphic script, the lapwing represented the *rhyt*, the common people of Egypt. Hence, the symbolism of this part of the Scorpion macehead seems clear, if a little uncomfortable to the modern mind: the populace of Egypt is quite literally subject to the divine authority of the king. The significance of the scene may go further, and may illuminate an aspect of ancient Egyptian society which is only barely attested. This is its division into two separate groups, the mass of the populace (*rhyt*) and the ruling class (*p t*).⁽³⁷⁾ Moreover, the message of early royal artefacts such as the Scorpion macehead seems to have been directed as much towards the subject population of Egypt (*rhyt*) as the king's foreign enemies. We may infer that the authority of the Early Dynastic state was bolstered by a degree of military might, but in the absence of any contemporary evidence this must remain no more than an educated guess.⁽³⁸⁾

The frequent occurrence of the scorpion motif in royal contexts of the late Predynastic period (notably a rock-cut inscription at Gebel Sheikh Suleiman) makes it likely that the animal held a special cultic significance for Egypt's rulers during the period of state formation. It may have been a potent symbol of royal aggression. The relief decoration of a stone vase from the temple at Hierakonpolis includes scorpions, whilst model scorpions of glazed composition and stone have been found in a number of early votive deposits, notably Hierakonpolis itself. On the northernmost relief panel beneath the Step Pyramid, a scorpion is depicted behind the king, presumably in a protective position. The attributes of the scorpion defy explanation, particularly the cylinder seals with which it appears to be equipped. The scorpion standing on a ring depicted on the stela of Merka—from tomb S3505 at North Saqqara, dating to the reign of Qaa—has been interpreted as the earliest attestation of the scorpion goddess Selket/Serket. However, given the similarities between the Merka scorpion and examples on the Netjerikhet relief panels, the identification of the First Dynasty scorpion as an unnamed cultic object seems more plausible, especially as Selket is not attested by name until the Pyramid Texts of the late Fifth Dynasty. A rock-cut inscription at Gebel Sheikh Suleiman is early in date (Needler 1967). The inscription consists of a large scorpion and three human figures. One of the figures is a captive, distinguished by an erect feather on his head; his arms are bound behind his back, and he is suspended from a rope, held in the claws of the scorpion. The second figure looks on, brandishing an unidentified weapon; an appendage dangling from the back of his kilt has been interpreted as an animal's tail (after parallels on the Hunters' Palette). The third man shoots with a bow and arrow towards the bound captive; he too appears to wear an animal's tail. There may originally have been further signs between this third figure and the scorpion, but only traces remain which are difficult to

36. Early Dynastic Egypt, 1999. Toby A. H. Wilkinson, p. 216

37. Ibid. p. 185

38. Ibid. p. 111

delineate. The interpretation of the scene as a whole seems quite clear: the scorpion represents a divine or royal power (other animals are used in this way on late Predynastic objects, such as the catfish which smites a bound captive on an ivory cylinder of Narmer from Hierakonpolis). The two armed men must be followers of this power, whilst the captive is clearly an enemy. The motif of a prisoner being held by a rope is found in other late Predynastic inscriptions, such as the Bull Palette in the Louvre. It seems quite likely that this second inscription at Gebel Sheikh Suleiman records an expedition to the Second Cataract region by a late Predynastic Egyptian ruler, symbolized by the scorpion. The captive identified by a feather on his head may represent a native inhabitant of Lower Nubia. It is possible that the scorpion alludes even more directly to the king (as the catfish does on the ivory cylinder of Narmer). In this case, the inscription would record an expedition of King 'Scorpion' into Nubia during the final stages of Egyptian state formation. Support for this hypothesis may be provided by a stone vessel from Hierakonpolis which is decorated in raised relief with several signs, among them a scorpion and a double-convex bow. One can speculate that this vase may have been commissioned to commemorate a campaign by Scorpion against Nubia, represented by the bow. ⁽³⁹⁾

Kamil: One 'scorpion' leader left a fascinating record on a pear-shaped macehead, a large object, apparently used for ceremonial purposes, and carved in three registers. Dominating the central scene is the scorpion king himself. He wears the distinctive headgear that has become known as the White Crown of Upper Egypt and his tunic has a bull's tail, which became a common attribute of kings. He is depicted in an agricultural setting breaking the ground with a hoe. Behind him are fan-bearers and people rejoicing. Below is another agricultural scene, while the top register shows dead lapwings, associated with various tribes on the borders of Egypt, hung from standards bearing their emblems. The event is an unmistakable record of military triumph by a leader whose attributes included physical prowess and bravery - inherited from his ancestor, the tribal hunter - and whose obligations included water control and ensuring the fertility of the land. ⁽⁴⁰⁾

Hendrickx et al: Very tentatively, one should note that on the Scorpion mace head, a boat with a high prow occurs in the scene below the king and overall, the Scorpion mace head can be understood as an agricultural ceremony in a religious setting of which the boat is part. ⁽⁴¹⁾

Hendrickx and Friedman: Kahl's suggestion concerning a local scorpion cult at Hierakonpolis is of interest. The number of scorpion representations from this site is indeed remarkable. They date from the early Naqada II period onward and for this reason alone at least part of them cannot be related to a royal name. An early scorpion cult at the site is indeed possible, and is further suggested by a depiction of the local Isis, consort of Horus of Nekhen, in the early New Kingdom tomb of Hormeni at Hierakonpolis (reign of Thutmose I), where she is shown with a scorpion on her head. Scorpion representations however, are not restricted to Hierakonpolis as is obvious from the large number of scorpions inscribed on the vessels from Abydos tomb U-j. If all of these inscriptions refer to Hierakonpolis, as is suggested by Kahl, this would imply the dominance of Abydos over Hierakonpolis at the same time at which Hierakonpolis is conquering the Hu region - a situation that seems highly

39. Early Dynastic Egypt, 1999. Toby A. H. Wilkinson, p. 299

40. The Ancient Egyptians: Life in the Old Kingdom, 1996. Jill Kamil, p. 29

41. ARCHÉO-NIL n°19 - janvier 2009. A lost Late Predynastic-Early Dynastic royal scene from Gharb Aswan. Hendrickx, Swelim, Raffaele, Eyckerman and Friedman, p.173

unlikely.⁽⁴²⁾

Ashmolean Museum: Egyptologists have long debated this question; some think that 'Scorpion' was the earlier name of the figure identified in historical sources as the first ruler of unified Egypt, King Menes or Narmer. Recently, German archaeologists excavating at Abydos, where the first kings of unified Egypt (Dynasty I) were buried, have found a large tomb (tomb 'U-j') where many of the jars and packages in the storerooms had labels including the scorpion-sign -- so new evidence has been added to the debate. But the names of the earliest kings of Egypt are written in a rectangular frame (serekh) symbolic of the royal palace; no writing of the scorpion-sign in such a frame has yet been found. There are other animal-signs, too, on the labels in tomb 'U-j'. Many model scorpions were found in the temple at Hierakonpolis. The scorpion carved on the macehead is shown with a little peg, by which it could have been fitted onto a sceptre or pole - like the standards carried by figures elsewhere on the macehead. So it may signify something other than a personal name -- a geographical name, perhaps; also, the scorpion delivers a vicious potentially fatal sting -- it could be a symbol of power.⁽⁴³⁾

Janssen: Kaiser has pointed out that no tomb of a 'King Scorpion' has been found as yet at Abydos or Saqqara. The so-called Scorpion serekh on a vase from Turah really reads Djer. The only other piece of evidence for the existence of this king is the Hierakonpolis mace head and the author rejects this material as inclusive. The rosette written before the king may stand for the great goddess as the female counterpart of the Min sign and the female scorpion as the symbol of motherhood, the king being Narmer himself.⁽⁴⁴⁾

Lankester: The identification of a King Scorpion in Quibell's 1900 Hierakonpolis report has been enduring. This is rather surprising given the weight of evidence against an independent ruler whose iconography is so close to that of Narmer. Although its recovery along with stylistically similar objects clearly marked as belonging to Narmer ought to have led to its correct identification, the power of the rosette to mislead determined otherwise. It is also notable how little attention has been given to the partial nature of what has survived of this artefact. Twenty-five years ago Jaromir Malek drew attention to the vertical projection on the bottom of the scorpion and commented that "the likeliest candidate for the figure on the mace-head is Narmer". Seen more appropriately as an emblem, and in its context of royal power and ritual, the scorpion sits comfortably within the cultic use of the arachnid seen from the time of Tomb U-J. The inability to 'read' the rosette, the presence of partial register lines, the lack of a need for four 'follower' standards-or for a serekh to identify the ruler wearing the White Crown, the continued use of the 'Min' standard in the early First Dynasty, the close stylistic similarities between the royal figures (albeit on differently-shaped media), and the probable presence of the 'Nine Bows' all argue against linking the Scorpion Mace-head to 'King Scorpion' This study argues that 'King Scorpion' is a creation of Egyptological tradition, and thus a mirage. The closeness in style and context between the 'Large Narmer Mace-head,' the Medium Narmer Mace-head, the Little Narmer Mace-head and the Narmer Palette lead to the conclusion that all of these objects should be assigned to the first king of

42. GM 196 (2 0 0 3), Gebel Tjauti Rock Inscription 1 and the Relationship between Abydos and Hierakonpolis during the early Naqada III Period. Stan Hendrickx and Renée Friedman, p. 101

43. The 'Scorpion King' Mace head (Ashmolean Museum, Oxford; number: AN1896-1908.E3632). Did a 'King Scorpion' ever exist?

44. Annual Egyptological Bibliography, International Association of Egyptologists, Brill Archive 1948, Josef Janssen, p. 16

the First Dynasty and that 'Scorpion' is indeed Narmer. Indeed, it is probable that the Towns and Bull Palettes also date from this period and to this ruler. Looking at the mace-head without the distraction of the misleading rosette, would the observer question that the First Dynasty founder is the subject? The ruler performing the necessary and expected rituals is the theme of all the Narmer power facts found at Hierakonpolis. Hopefully, the most likely identification will be recognized, and one day what was once called the Scorpion Mace-head will be displayed and labelled as the Large Narmer Mace-head. ⁽⁴⁵⁾

2.2 Investigating Scorpion Macehead

The pictorial narration of Scorpion's macehead (fig. 59, 60) is almost missing. Fortunately, the figure of who is believed king Scorpion and his ideograph accessories are intact. The *rosette*, as discussed earlier, is a spiritual emblem that is sanctified for the soul. The *hoe*, we know its spiritual function. The presence of the hoe in the hands of the human figure positively leads to the assertion of "weeding the soul".



Fig. 59 Scorpion Macehead



Fig. 60 Drawing Scorpion Macehead

The answer to the question "Who is king Scorpion?" has been around for over five decades. The rock-drawing on Gebel Sheikh Suliman, (fig. 61) is the answer written by the ancient Egyptians five millennia before now. Needler described the scene as: "The scorpion is at the top centre of the picture, facing left. It holds between its claws a prisoner dangling from a rope." ⁽⁴⁶⁾ Wilkinson described it as: "One of the figures is a captive, distinguished by an erect feather on his head; his arms are bound behind his back, and he is suspended from a rope, held in the claws of the scorpion".

It is necessary to reiterate that the theme of figures with arms bound behind is the conventional symbolization of "*evildoers within*" in the Predynastic era. In actuality, the scorpion is "robbing the breath of life out of the evildoer's nostrils", the assignment that has been originated or replicated in Narmer's palette; "*Icon 2: The Falcon's Sentence of Death*", (fig. 62).

45. Egyptological, December 7th 2011, eJournal Edition 2. Who Is King Scorpion? By Francis Lankester

46. JARCE Vol. 6 (1967) A Rock-Drawing on Gebel Sheikh Suliman (near Wadi Halfa) showing a Scorpion and Human Figures, by Winifred Needler, pp. 87-91



Fig. 61 Rock Drawing on Gebel Sheikh Suliman



Fig. 62 Narmer Palette Obverse Detail

A detail of Scorpion macehead (fig. 63) was described by Petrie as "a man holding a basket for the earth, and beyond that there has been another man holding a bunch of ears of corn."

Also described by Davis as: In the portion of the image that survives, Scorpion wields a hoe, the same implement used elsewhere in early dynastic image making to depict the breaching of enemy fortresses. Here he is cutting an irrigation



Fig. 63 Scorpion Macehead Detail

canal, indicated along the bottom register of the central band by a channel of water that forms the ground line for his figure and those of several others. Two bearers approach from the right to stand before him, preparing to sweep up and carry off the dirt. ⁽⁴⁷⁾

This detail is ingeniously devised. At left, we have in sight what remained of a figure holding a broom by both hands. The broom is the mate of the sweeper which we encountered in the Lintel of Amenemhat I and is performing the same undertaking, which is sweeping the enemies within. By combining the *hoe* and the *broom* in a single frame, we are witnessing the first and the mandatory episode of the *Heb-Sed* that is the reconciliation ritual. In the Lintel of Amenemhat I, the venture of the sweepers are seen under the ground line where the *enemies within* are fleeing away. On Scorpion macehead, the venture of hoeing and brooming is characterized by a figure holding a dustpan for collecting the weed and sweepings.

2.3 Reconstruction of Scorpion Macehead

Notwithstanding the missing pictorial narration of Scorpion's macehead, there is still a great chance to reconstruct the missing pictorial scene. There exists a strong clue which confirms the representation of the two episodes of *Heb-Sed* combined on the macehead. From the detail (fig. 64) and at far right, we notice a lady sitting on a pedestal that is transported on a wheeled carriage towards the opposite direction of "Scorpion-wearing-White-Crown." The wheeled carriage is extended forwardly to what should have been a second wheeled carriage. The second carriage, or by now, the front carriage has been transporting somebody who is sitting on a pedestal identical to that on the rear carriage. From our familiarization of the pictorial narration of Narmer Macehead, we positively discern the *Lady of Egypt*, or philosophically the *Soul of Egypt* on the rear carriage. Thence, who is sitting on the front wheeled carriage? Positively, she is a *twin-lady*, in corroboration to: "*Two-land Soul of Egypt*" and "*Two Goddesses*" and "*Two Crowns*". By reason, the *twin-ladies* on wheeled carriages are meeting face to face with the other "Scorpion-wearing-Red-Crown" at the other end of the scene, as manifested on Narmer macehead.

47. Masking the Blow, The Scene of Representation in Late Prehistoric Egyptian Art 1992, By Whitney Davis, pp. 224-229



Fig. 64 Scorpion Macehead Detail

2.4 The Scorpion Motif

From Wikipedia: One of earliest occurrences of the scorpion in culture is its inclusion, as *Scorpio*, in the twelve signs of the series of constellations known as the Zodiac by Babylonian astronomers during the Chaldean period. In North Africa and South Asia, the scorpion is a significant animal culturally which appears as a motif in art, especially in Islamic art in the Middle East. It is perceived both as an embodiment of evil as well as a protective force which counters evil, such as a dervish's powers to combat evil. In another context, the scorpion portrays human sexuality. Scorpions are used in folk medicine in South Asia especially in antidotes for scorpion stings. In ancient Egypt the goddess Serket was often depicted as a scorpion, one of several goddesses who protected the Pharaoh. ⁽⁴⁸⁾

Pyramid Texts: Spells Against Snakes and Scorpions

Spell 1: Recitation. Plait has been entwined by Plait, the toothless calf that emerged from the garden has been entwined. Earth, swallow up what has emerged from you! Monster, lie down, crawl away! The Sunshine's Servant has fallen in the water. Snake, overturn, that the Sun maysee you!

Spell 2: Recitation. The head of the great black bull has been severed. *Hpnw*-snake, I say this about you! God-expelling scorpion, I say this about you! Overturn yourself, drive into the earth, you about whom I have said this! ⁽⁴⁹⁾

Coffin Texts Spell 313:

I have placed your foes in bonds and the Scorpion in fetters: so says Thoth to Osiris. I have come that I may do again what is good for you, I will raise up Truth for you, I will gladden you with what you desire, for I have smitten, subdued and felled your foes for you, I have driven off for you those who rebelled against you, I have massacred them, I have obstructed them, again I have appeared [against them(?). I have given you vindication in the Two Conclaves and joy in the Two Enneads, I have set a fair remembrance of you in the Castle, I have [set] the love of you in the Island of Fire, just as Re commanded to be done for you. ⁽⁵⁰⁾

In the aforementioned spells, the Scorpion symbolized evil.

The Stories of Setne Khamwas:

The priest said to Naneferkaptah: "The book in question is in the middle of the water of Coptos in a box of iron. In the box of iron is a box of copper. In the box of copper is a box of juniper wood. In the box of juniper wood is a box of ivory and ebony. In the box of ivory and

48. Wikipedia

49. The Ancient Egyptian Pyramid Texts, 2005. James P. Allen, 17

50. The ancient Egyptian Coffin Texts. Volume I, 1973, by R. O. Faulkner, p. 234

ebony is a box of silver. In the box of silver is a box of gold, and in it is the book. There are six miles of serpents, scorpions, and all kinds of reptiles around the box in which the book is, and there is an eternal serpent around this same box." ⁽⁵¹⁾ Here, the Scorpion has been employed as guardian.

PT Utterance 71:

That Slayer, This evil one; slay this king's foe, that this King may arise. ⁽⁵²⁾ The slayer, even of evil nature, still defends the king.

The Scorpion motif on Scorpion macehead never referred to a king named scorpion rather, it represented the spiritual force in her combat against the evildoers within.

3. The Incorporeal Crowns of Lordship

It is mainstream conviction in Egyptology that the White Crown and the Red Crown and the Double Crown are kingship crowns; the White crown is of Upper Egypt and the Red crown is of Lower Egypt. Based on that conviction and by judgment of limitless illustrations, it is believed that kings of ancient Egypt have customarily worn either one of the crowns. Hence, the kings must have been seen, live, wearing those specific crowns.

Wilkinson: Three crowns are attested in the Early Dynastic period: the red crown, the white crown and the combined 'double crown'. There is, as yet, no satisfactory explanation for the origin of the two principal crowns, the red and the white. Both seem to have originated in Upper Egypt, which saw the first moves towards political centralization. A sherd from a large black-topped red-ware vessel of late Naqada I date, from the site of Naqada itself, bears a representation of the red crown in relief. Although the red crown is associated in historic times with Lower Egypt, it is generally assumed that it originated as the distinctive headpiece of the Predynastic rulers of Naqada. The color red was traditionally associated with Seth, the local god of Naqada. The shape of the crown is quite distinctive, but again its symbolic meaning is unknown. The curly protuberance at the front of the crown has been linked with the bee (connected with kingship from at least the middle of the First Dynasty, through the title *nswt-bity*, 'he of the sedge and bee'), and also with goddess Neith, an important Lower Egyptian deity. The red crown seems to have symbolized the king's authority in the northern half of his realm. As such, it is worn by Narmer on his ceremonial palette and macehead. It has been suggested that the Scorpion macehead originally showed a figure of the king wearing the red crown to balance the figure in the white crown on the preserved portion. In this case, the Scorpion macehead would be the earliest example of the king wearing the red crown, pre-dating the Narmer monuments by a short time. ⁽⁵³⁾ The Narmer Palette indicates that the white crown was the superior of the two crowns, since the figure of the king wearing the white crown is significantly larger than the figure wearing the red crown. The superiority of the white crown may have derived from its intimate association with the royal line of Hierakonpolis, which played a decisive role in the unification of Egypt. The white crown retained this superiority throughout Egyptian history. More than simple items of regalia, the red and white crowns were imbued with magical significance and were worshipped as cult objects in their own right. The logical development of combining the red and white crowns

51. Ancient Egyptian Literature, Volume III, 2006, Miriam Lichtheim, p. 129

52. The Ancient Egyptian Pyramid Texts, By R. O. Faulkner, p.17

53. Early Dynastic Egypt, 1999, Toby A. H. Wilkinson, pp. 192-194

into a double crown, symbolizing the king's rule of the Two Lands, occurred in the middle of the First Dynasty. A rock-cut inscription of Djet from the western desert apparently shows the falcon atop the king's *serekh* wearing the double crown. If the report is accurate, this inscription would represent the earliest known occurrence of the double crown, pre-dating the more famous Abydos label of Den by a generation. The invention of the double crown is usually attributed to the latter king. Two labels of Den show the king in double crown. The innovation of the double crown clearly allowed artists to represent the totality of the king's authority in a more compact form, and, as such, marks the increasing sophistication of royal iconography as the First Dynasty progressed.⁽⁵⁴⁾

Baines: The oldest potential evidence of kingship is iconographic. A crown with form of the later "red crown" of the king of Egypt is shown in raised relief on a fragment from a larger jar of the Naqada I (Amratian) culture of the mid-Fourth millennium BC. This is earlier than political or cultural unity in Egypt, even though Naqada I was rather uniform throughout the Nile Valley south of Asyut, as its predecessor, Badarian, also seems to have been. By early Dynastic times, the red crown was associated with lower Egypt -the Delta and the northernmost section of the Nile valley –but in origin this piece of insignia had been an Upper Egypt symbol.⁽⁵⁵⁾

Baumgartel: And here, at Naqada, we find the first occurrence of Egypt's most venerated royal insignia, namely the Red Crown. Petrie excavated it from tomb I610 to which he gave the sequence dates 35-9, i.e. the end of Naqada I or the very beginning of Naqada II. The crown is shown in relief on a sherd of the black-topped ware, a rare technique on this type of pottery. The early date is noteworthy because it is in accordance with the position of the Red Crown in comparison with that of the White Crown. The Red Crown was always considered to be the most ancient and the most exalted, the one that was venerated as a goddess. It has precedence over the White Crown. The tradition of the oldest crown and of the sovereigns preceding the First Dynasty I who wore it is preserved on the Palermo stone. There the Predynastic kings with their names recorded over them are represented wearing the Red Crown. The knowledge of their names must have been preserved by oral tradition. As the kings wear the Red Crown they have been taken for kings of a Lower Egyptian kingdom because in much later times the Red Crown was often connected with Lower Egypt. The earliest representation known to me of the White Crown is on the famous palette of King Narmer. There he wears it on the obverse when he slays his enemy. This palette was found at Hierakonpolis, and Hierakonpolis is taken to have followed Naqada as the most important town towards the end of Naqada II. The reasons are the painted tomb, surely belonging to a most important personage, probably a ruler, and the fact that King Narmer erected his victory temple there. With this clashes the fact that the White Crown belongs to Nekhbet, the one from El-Kab, where her temple was excavated by the Belgians. Nekhbet is the crown goddess of the White Crown, and she and the crown are interchangeable on the monuments. That the White Crown is inferior to the Red is not only shown by her position behind the Red, but also by her name. She is wereret, 'the one that became great', in contrast to the Red Crown which is wert, 'the great one'⁽⁵⁶⁾

54. Early Dynastic Egypt, 1999, Toby A. H. Wilkinson, pp. 194-196

55. Ancient Egyptian Kingship, 1995. Chapter Three: Origins of Egyptian Kingship By John Baines, pp. 95-96

56. JEA Vol. 61 (1975) Some Remarks on the Origins of the Titles of the Archaic Egyptian Kings, by Elise J. Baumgartel, pp. 28-29

Raffaele: we must surmise that the association of the two crowns with Upper and Lower Egypt is not so certain a fact for the predynastic period and is still an object of debate. In the past some Egyptologists have pushed so far as to propose that this concept did not reflect Egyptian history but could have been an effect of the well known and recurrent dualism of ancient Egyptian ideology tending to conceive the One as a union of two opposites.⁽⁵⁷⁾

It is time to eradicate a long-term misconception and whatever historical reconstructions emanated from. The "*Reconciliation Ritual*" that eventuated in "Narmer palette, Scorpion macehead, and Episode I of Amenemhat I", and the "*Consecration of Lordship*" witnessed on "Narmer macehead, Episode II of Amenemhat I, and the reconstruction of Scorpion macehead"; both have been symphonized down deep in the dark chamber, the Soul. What has been seen or read and considered evidential in supporting the speculations of Egyptology is, in reality, the virtual streaming of envisioned spiritual events. While performing the "*Heb-Sed Festival*", the white crown and the red crown have been of *spiritual* nature, as the Egyptians visualized in representation of the twin forces of the *two-land soul of Egypt*. The crowns never materially existed.

A relief from Temple of Sobek and Haroeris, Kom Ombo, (fig. 65), shows King Ptolemais XII at center wearing the double crown, in between goddess Wadjet at his left wearing the Red Crown-Deshret and Nekhbet at his right wearing the White Crown-Hedjet. Both goddesses are raising their arms straight for the double crown on the head of the king in a direct allusion to crowning him and his assumability of the title "Lord of the Two Lands". At left, Haroeris (Horus) holding the Was scepter and the Ankh, is witnessing the event of the "Consecration of Lordship." It is preposterous if divine Goddesses, whom are of spiritual nature, would wear crowns other than of *immaterial* nature. The crowns we see in iconography and read about in literature must be looked at as truly *phantasmal*. looking at a scene from the "birth house" of the temple of Hathor at Dendra (fig. 66), where Harsomptus (Horus the unifier of the Two Lands) is seated upon the lotus flower rose from Nun, and holding the Flail and the Heqa-scepter, at his right the Cobra Goddess Uadjet wearing the Red Crown and at his left the Vulture Goddess Nekhbet wearing the white crown. Here, the two goddesses of the *Soul of Egypt* are, again, envisioned as each wearing her particular crown.



Fig. 65 Ptolemais XII Consecration of Lordship



Fig. 66 The Two Goddesses

57. AH17, 2003, 99-141, Dynasty 0 by Francesco Raffaele, p.100

Unas Pyramid Texts

Utterance 239 – Sarcophagus Chamber, West Gable

"The triumph of the white Crown"

White-crown goes forth,

She has swallowed the Great

White-crown's tongue swallowed the Great,

Tongue was not seen!

Lichtheim commented on the utterance by saying: The text recalls the cardinal event with which Egyptian dynastic history begins: the victory of the South over the North which preceded the unification of the land. The event is symbolically represented as the victory of the white crown of Upper Egypt over the red crown of Lower Egypt. ⁽⁵⁸⁾ Najovits' comment reads: This clearly means that the "white crown," Upper Egypt, won over "the Great," over the land of the snake goddess Wadjet of Buto, protectress of Lower Egypt and its red crown. ⁽⁵⁹⁾ Faulkner commented: The text is a cry of triumph of Upper over Lower Egypt. ⁽⁶⁰⁾

Unis Pyramid Texts, Utterance 213

Recitation. Greetings, Horus, in the Horus-Mounds! Greetings, Seth, in the Seth-Mounds!

Greetings, Reed, in the Marsh of Reeds! Greetings, you two reconciled gods, twin children of the four foremost gods of the Big Enclosure, who invoked Unis naked!

Unis has looked at you like Horus looks at Isis, Unis has looked at you like Kas-Assigner looks at Selket, Unis has looked at you like Sobek looks at Neith, Unis has looked at you like Seth looks at the two reconciled gods. ⁽⁶¹⁾

Unis Pyramid Texts, Utterance 222

Recitation: Unis has come here in advance of the flood's immersion: Unis is Sobek, green of plumage, with alert face and raised fore, the splashing one who came from the thigh and tail of the great goddess in the sunlight. ⁽⁶²⁾

The Egyptian insight is amazing. "White-crown's tongue swallowed the Great, Tongue was not seen," is a direct allusion to Sobek, the god associated with the Nile crocodile. We know that crocodiles cannot protrude their tongue. The incident is inconspicuously running in total darkness; the invisible sphere of the soul. The triumph of White Crown never negated the subsistence of the Red Crown. The 'Great' Red Crown has been infused in or merged with the White Crown.

Obelisk Inscriptions of Queen Hatshebsut

In the Temple of Karnak

I swear, as I am loved of Re,

As Amun, my father, favors me,

As my nostrils are refreshed with life and dominion,

As I wear the white crown,

As I appear with the red crown,

As the Two Lords have joined their portions for me,

58. Ancient Egyptian Literature Volume I, 1975, by Miriam Lichtheim, p. 32

59. Egypt, trunk of the tree: a modern survey of an ancient land, Vol.1, 2003, by Simson R. Najovits, p. 159

60. The Ancient Egyptian Pyramid Texts, by R. O. Faulkner, p. 57

61. The Ancient Egyptian Pyramid Texts, 2005. James P. Allen, p. 58

62. Ibid p. 60

As I rule this land like the son of Isis,
As I am mighty like the son of Nut.⁽⁶³⁾

Here, Hatshepsut is signifying the Two Lords, Horus and Seth and their associated crowns. Again, we do not expect that Two Lords of incorporeal nature would wear Crowns other than of intangible nature.

Teti Pyramid texts, Utterance 225

Sending The Spirit to The Sky

Horus has repelled the bad that was against Teti on his fourth day, Seth has negated what he had done to Teti on his eighth day.

The doors have been opened onto those whose places are inaccessible.

Stand up, repel your earth, clear away your dust, raise yourself, and you will course amongst the akhs, with your wings of a falcon and your range of a star.

He of the night will not bow over Teti, the mind of Teti will not be acquired, his heart will not be taken away.

Teti is a great one whose *crown is sound*. Teti will provide himself with his metal limbs, Teti will stride the sky to the Marsh of Reeds, Teti will make his abode in the Marsh of Offerings among the Imperishable Stars who follow Osiris.⁽⁶⁴⁾

The soul of Teti is ascending the sky and her "*crown is sound*". This is an overt allegory for the judgment and vindication of the soul; hence the spiritual nature of the crown.

Pyramid Texts Utterance 468

O King, the dread of you is the intact Eye of Horus, namely the White Crown.⁽⁶⁵⁾

Utterance 524

O Horus, meet me, for I wear the White Crown, the Eye of Horus wherewith one is strong. Be joyful, you gods, over me when I ascend; my face is that of a jackal, my arms are those of falcon, my wing-feathers are those of Thoth, and Geb causes me to fly up to the sky that I may take the Eye of Horus to him. Atum summons me to the sky, and I take the Eye of Horus to him. I am the son of Khnum, and there is no evil which I have done.⁽⁶⁶⁾

Utterance 562

This King has come safely to you, O Horus; the Eye of Horus belongs to you, it will not be given over to the rage of Seth.⁽⁶⁷⁾

Pyramid Texts Pepi II

Utterance 22

[Recitation. Ho, Osiris Pepi Neferkare! Thoth has fetched Horus for you in his identity of ... Horus has come and will allot you among the gods. The gods have made you sound, for they love you. The gods have desired you for Horus, in your identity of the one from Elephantine. The gods have made you [for] Horus, in [your identity of the eye].⁽⁶⁸⁾

63. Ancient Egyptian Literature Vol. II 1976, by Miriam Lichtheim, p. 28

64. The Ancient Egyptian Pyramid Texts, 2005. Allen, p. 86

65. The Ancient Egyptian Pyramid Texts, Faulkner, p. 157

66. Ibid. pp. 196-197

67. Ibid. p. 218

68. The Ancient Egyptian Pyramid Texts, 2005. Allen, p. 243

Pyramid Texts Pepi II

Utterance 520

Recitation. Ointment for Horus! Ointment for Seth! Horus has acquired his eye and taken it from his opponents: there is no property right of Seth in it. Horus has filled himself with oil, Horus has become content with his eye, Horus has been equipped with what is his. Horus's eye shall cling to him, its scent on him, and its wrath shall fall on his opponents. ⁽⁶⁹⁾

From the Contendings of Horus and Seth; Seth deprived Horus of his eye, while Horus castrated Seth. Te Velde wrote: It is not really strange that much more has been written about the eye of Horus than about the testicles of Seth. *This so nakedly sexual symbolism seems to lead to very unattractive forms of religion.* Surely the Egyptian pharaoh, who bears the sceptre, was not considered exclusively as a political ruler, but also a representative of the cosmic order. By taking unto himself the testicles besides the eye, the king is not only incorporating political power. He is the symbol of the god Horus, in whom Seth is integrated. ⁽⁷⁰⁾ Assmann, favoring Te Velde's view, wrote: The contrast between eye and testicles represents an opposition between light (reason) and sexuality, a familiar contrast in the history of religion. ⁽⁷¹⁾ I did not feel the slightest ardor to comment on Te Velde nauseous writings especially his "Seth, God of Confusion". As for Assmann favoring Te Velde's, he also favored the fallacy of "A Study of the Ba concept in Ancient Egyptian Texts" of Žabkar.

I am well confident of the *readers'* perceptiveness of the symbolism rooted in the contending of Horus and Seth. We already know the mind of the soul and earlier we came upon the hidden tongue of the soul, now we are encountering *Eye of Horus* for the first time. It is the inner eye of the soul; the Eye of Righteousness. Seth's desideratum, as antagonist, was to exterminate the profound uprightness of Horus by depriving him of his *Eye of Righteousness*. Horus' determination, as contender, was to annihilate Seth' sperms of evil by castrating him. Both have been wrongful. Either action is against the divine law of the soul. By reconciliation, and only reconciliation, Horus and Seth can put an end for a long-term contending. Te Velde said: In the "ritual of Amenophis I" the offerings made are called "eyes" and "testicles":

Come to these offerings

I know the sky, I know the earth, I know Horus, I know Seth. Horus is appeased with his eyes, Seth is appeased with his testicles.

I am Thoth, who reconciles the gods, who makes the offerings in their correct form.

Te Velde continues: It is noticeable, though, that in by far the most numerous instances the offering is only called the eye of Horus and no explicit mention is made of the testicles. ⁽⁷²⁾ "Testicles" as an offering is a reverie of Te Velde.

At this point, we recall "*Icon 6: Decapitation of Enemies of Re*" from *Narmer's Reconciliation Ritual*: "Priesthood had to ascertain the omnipresence of Maat under kingship; hence the scene of decapitation conveyed a message of contemplation and intimidation for whoever King is on the throne." By the culmination of Heb-Sed, the king is enthroned and given his titulary as Lord of the Two Lands or literally Lord of the Soul of Egypt and King of

69. The Ancient Egyptian Pyramid Texts, Faulkner, p. 292

70. Seth, God of Confusion, 1967, by H. Te Velde, pp. 53-54

71. The Mind of Egypt, 2002, by Jan Assmann, translated by Andrew Jenkins, p. 43

72. Seth, God of Confusion, 1967, by H. Te Velde, pp. 50-51

Upper and Lower Egypt nevertheless, the king has always been under the watchful care and the guidance of priesthood. We read from Stela of Khentemsemeti, Dynasty 12

"Priest of the Southern Crown, (of) the Northern Crown, (of) Khnum."
"One whose approach is avoided, when adjusting the Red Crown." ⁽⁷³⁾

We know that the soul has been given the epithet "Khnum". Inferentially, the text reads: "Priest of the Southern Crown, of the Northern Crown, of Soul". And where it is solely the king who acquires the *Incorporeal Crowns* by the "*Consecration of Lordship*", therefore, the text specifies "Soul of the King". As a *human*, the King is susceptible to wrongdoing and misjudgment that may endanger *Lordship Order* and at this very moment priesthood intervene by "adjusting the Red Crown" or literatim, helping king's soul in suppressing whatever contradicts *Ethics of Lordship*. The two phrases are decisive in confirming the *incorporeal* nature of the crowns.

From records, references are made to kings reiterating Heb-Sed jubilee. The first *Heb-Sed* is essential for kingship coronation and reiterating the event bears two explanations: (a) the king, driven by his own conscience, sensed the essentiality of going through the "reconciliation Ritual" and the "*Consecration of Lordship*" once more. (b) Priesthood, upon witnessing and realizing that Maat is not streaming evenly through the hierarchical social structure, urged the king to restate the *Heb-Sed*.

From the inscriptions of London Obelisk, the dedication reads:

Thutmose III; he made (it) as his monument for his father, Harakhte, erecting for him two great obelisks; with pyramidion of electrum, at the fourth occurrence of the jubilee (hb-sd), because he so much loved 'his father.' May the Son of Re, Thutmose III, be [given life] through him. ⁽⁷⁴⁾

Amenhotep III, Eighteenth Dynasty, tomb of Kheruf:

"Year 36. Conducting the companions for presentation in the (royal) presence at the third (*hb-sd*) jubilee of his majesty." ⁽⁷⁵⁾

4. Dethronement of Narmer and Scorpion

Egyptologists, illegitimately, have enthroned Narmer and Scorpion. Catfish/chisel "Narmer" and "Scorpion" never denoted a name or referred to kings named Narmer and Scorpion. Both have been unconstitutionally enthroned and should be dethroned for a simple reason: evidentially and historically, they never existed.

5. Invalidation of Unification

Just now, we are discovering the groundless historicity of the Unification of Upper and Lower Egypt. The integrant factors that influenced the Unification Hoax namely: Narmer palette, Palermo Stone, the terms reading "Two Lands" and "Lord of the Two Lands", the White and the Red Crowns and the Heb-Sed, are anymore elemental in supporting the theory

73. Ancient Records of Egypt, V. I, 1906, by James Henry Breasted, pp.276-277

74. Ancient Records of Egypt, V. II, 1906, by James Henry Breasted, p. 254

75. Ibid. p. 351

of unification. It is a critical moment for Egyptologists. Either they acknowledge the now known truth and declare a misapprehension that lasted for over a century or, in case of keeping on supporting the Unification theory, they had to explore and announce validated factors other than the integrant factors abovementioned that have turned to be of completely different interpretation.

